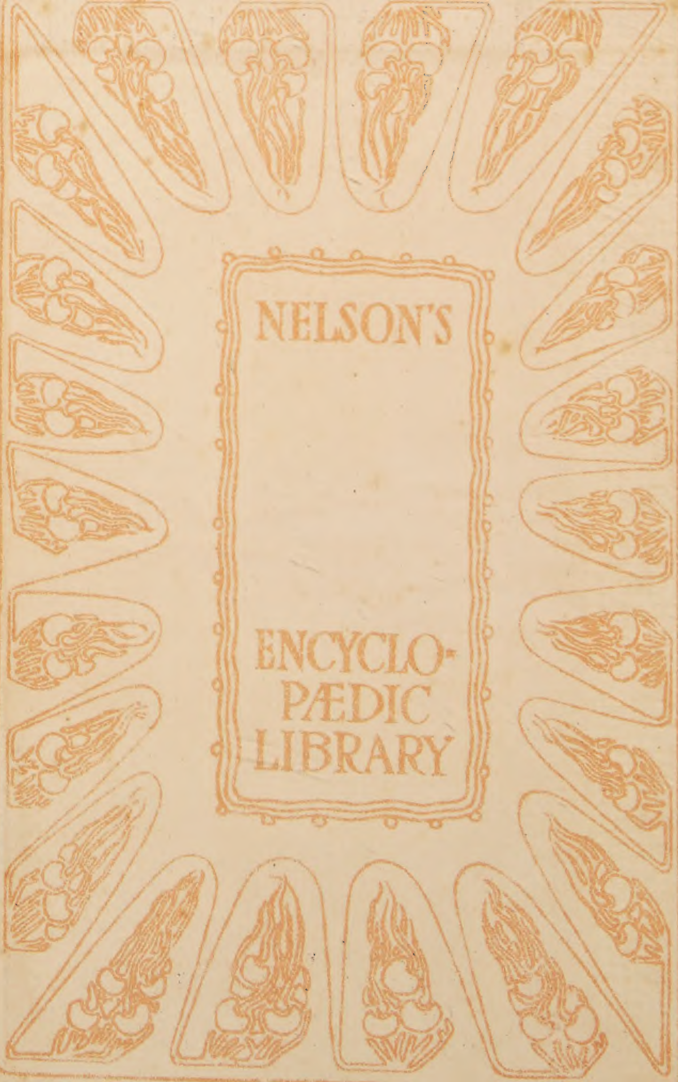

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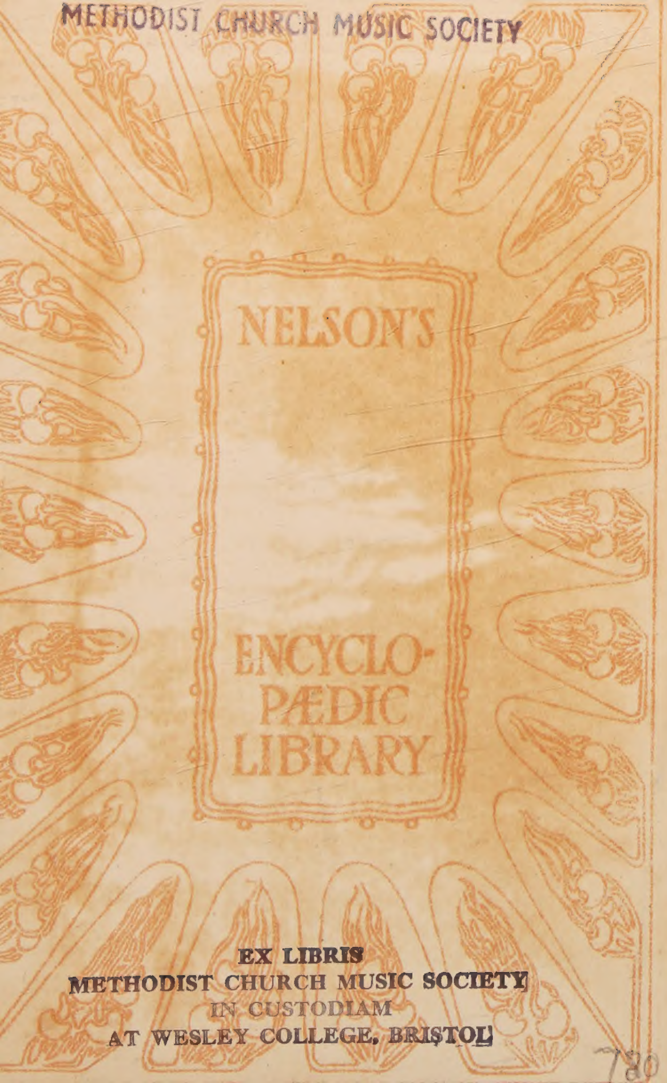

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A
HANDBOOK OF MUSIC AND MUSICIANS

BY

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PREFACE.

The object of this handbook is to provide for the student and for all who are interested in music a concise work of reference. It comprises the terms generally used in instrumental and vocal music; theory, elementary and advanced; an outline of form and elementary acoustics so far as it relates to the ratios of intervals; a description of musical instruments, biographies, etc. In the various chords, while the classification by the Day Theory is given, a more practical and less perplexing method of treatment is added. The author, in addition to making use of an extensive teaching experience, has drawn upon various sources, notably the theoretical works of Dr. C. W. Pearce, Prof. Prout, and Mr. Stewart Macpherson, together with others acknowledged in the text.

MUSICAL ABBREVIATIONS.

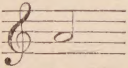
A., alto.
Accel., accelerando.
Ad lib., ad libitum.
Al seg., al segno.
Arc., arco.
Arp., arpeggio.
a.t., a tempo.
B., bass.
Cad., cadence.
C.B. { col basso.
    contra basso.
C.D., colla destra.
C.F., canto fermo.
C.S. { colla sinistra.
    con sordini.
Cal., calando.
Can., cantoris.
Ch., choir organ.
Cres., crescendo.
D., destra.
D.C., da capo.
Dec., decani.
Decres., decrescendo.
Diap., diapason.
Dim., diminuendo.
Div., divisi.
Dol., dolce.
D.S., dal segno.
Esp., espressivo.
f, forte.
Fag., fagotto.
ff, fortissimo.
fin, fine.
Fl., flauto.
F.O., full organ.
fp, forte-piano.
fz, forzando.
G., gauche.
G.O. }
Gt. } great organ.
Gr., grand, great.
Graz., grazioso.
Hauptw. }
Hptw. } hauptwerk.
Havt., hautboy.
Incalz., incalzando.
L., left.
Leg., legato.
Legg., leggiero.
L.H., left hand.
M. }
Man. } manual.

Magg., maggiore.
Manc., mancando.
Marc., marcato.
M.D. { main droite.
mano destra.
mano diritta.
Men., meno.
Met., metronome.
Mez., mezzo.
mf, mezzo-forte.
M.G., main gauche.
M.M., Maelzel's metronome.
Mor., morendo.
mp, mezzo-piano.
M.S. { mano sinistra.
manuscript.
Mus.B. (*Bac.*), Bachelor of Music.
Mus.D. (*Doc.*), Doctor of Music.
Ob., oboe.
Obb., obbligato.
Obw., oberwerke.
Org., organ.
Ott., ottava.
p, piano.
p.a.p., poco a poco.
Ped., ped.
P.F., or *Pf.*, pianoforte.
Pizz., pizzicato.
pp, pianissimo.
Prin., principal.
Rall., rallentando.
Recit., recitative.
rfz, rinforzando.
R.H., right hand.
Rit., ritenuto.
Ritard., ritardando.
S., soprano.
𝄋
Seg. } segno.
Semp., sempre.
Sen., senza.
sf, *sfz*, sforzando.
sfp, sforzato piano.
Sim., simile.
s.s., senza sordini.
Stacc., staccato.
St. diap., stopped diapason.
String., stringendo.
Sw., swell organ.
T., tenor.
Ten., tenuto.
Timp., timpani.
tr., trill.
Tromb., tromba.
T.S., tasto solo.
U.C., una corda.
Unis., unison.
V., volta.
Va., viola.
Var., variation.
Vello., violoncello.
Viol.
Vo. } violino.
Viv., vivace.
V.S., volti subito.
V^1, violino primo.
V^2, violino secondo.
1^{ma}, 1^{mo}, prima, primo.
2^{da}, 2^{do}, seconda, secondo.
8^{va}, 8^{ve}, ottava.
⌇ arpeggio.
∽, turn.
〰, mordent.
.〰, a direct.
tr, a shake.
< >, cres. e dim.
𝄐, a pause.

A HANDBOOK OF MUSIC.

A

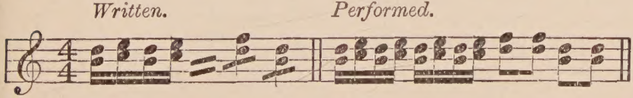
A. (1.) The note sounded in an orchestra to which all the instruments are tuned. It is the sixth note, or sub-mediant, of the diatonic scale of C, and the first, or key-note or tonic, of the relative minor to the scale of C, and of the major scale having three sharps. A is always found as an 'open note'—that is, the sound to which one of the strings is tuned—on all stringed instruments. One of the clarinets is said to be in A—that is, the fingering to produce the scale of C gives, when played, the scale of A (see TRANSPOSING INSTRUMENTS). The various pitches for A are French diapason normal, 435; New Philharmonic (Concert), 439; Military, 455 double vibrations per second, at 68° F. A is the name of the lowest key on modern pianofortes, and of every succeeding seventh white key from it. (2.) At, in, for, by, etc. *A tempo*, in time; *à quatre mains*, for four hands; *a due*, in unison.

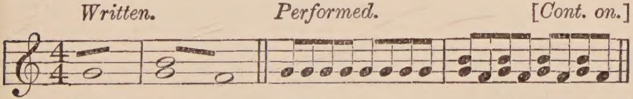


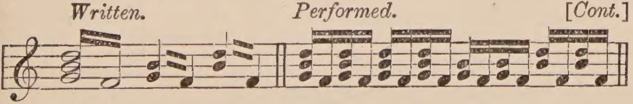
A battuta (It.), with the beat; in strict time.

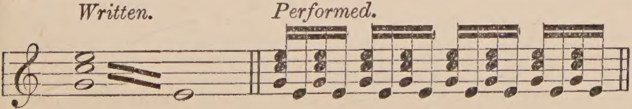
Abbandonamente (It.), unrestrainedly; passionately.

Abbreviation, a method of indicating by signs the repetition of notes, chords, or arpeggios, *e.g.*:—

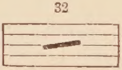








The following indicates the number of bars rest to be observed :—



Other abbreviations will be found under ORNAMENTS. A list of literary abbreviations will be found on pages 5, 6.

Abcidiren (Ger.), instruction in sight-reading; calling the notes by the letters A, B, C, etc.

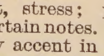
Abendlied (Ger.), an evening song.

Abgestossen (Ger.) (*staccato*), detached.

Abnehmend (Ger.) (*diminuendo*), gradually softer.

Absolute Pitch, the definite pitch of a sound as opposed to the relative pitch.

A capella (It.) (**1.**) In church style—*i.e.* without accompaniment. (**2.**) Church music having two minims in a bar, marked—



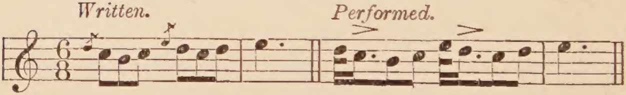
A capriccio (It.), at the caprice of the performer.

Accelerando (It.), gradually increasing the speed.

Accent, stress; prominence given to certain notes. The strong or primary accent in the bar, as a rule, immediately follows the bar-line. See SLUR, SYNCOPATION, TIME.

Accessory Stops, the non-speaking stops of an organ: couplers, composition pedals, pistons, ventils, swell and sforzando pedals, tremulant, etc., all of which are explained under their respective headings.

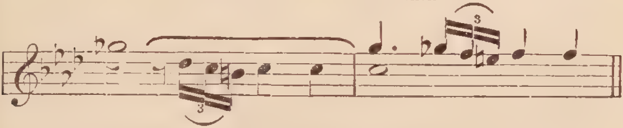
Acciaccatura (It.), a crushed note. It is performed as a very short light note, and is distinguished from the appoggiatura (*q.v.*) by having a stroke through its tail :—



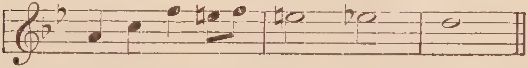
Accidental, a sign occurring during a piece to temporarily alter the pitch of a note. The signs used are (1) the sharp, ♯, which raises a note one semitone; (2) the flat, ♭, which lowers a note one semitone ; (3) the natural, ♮, which lowers a note one semitone after being sharpened, or raises it one semitone after being flattened ; (4) the double sharp, ×, which raises a note one tone ; (5) the double flat, ♭♭, which lowers a note one tone. In addition to these there are the ♮♯, which restores a double sharp to a sharp, and the ♮♭, restoring a double flat to a flat. See ESSENTIALS and KEY-SIGNATURE.

An accidental affects all the notes of the same name occurring in the bar in which it is placed, but no further, with this single exception: if the last note of a bar be altered by an accidental, and the next bar begins with the same note, that note, and that note alone, is also affected (see example on page 11, bar 2, where the first G is also flat, but second requires to be marked). Needless accidentals should be avoided, as they only help to confuse the performer.

Accompaniment, a subordinate part or parts added to support or enrich the principal part. It may be vocal or instrumental and ranges from a simple figure, unessential to the principal part, EXAMPLE OF ACCIDENTAL.



In the next example each E has to be re-marked—



to an organic part of the composition, used largely for development.

Accompanist, the musician who performs the accompaniment. The art of accompanying consists of ability to effectively support the principal performer and ready adaptability to the soloist's ideas of rendering a composition. Care must be taken to avoid giving undue prominence to the accompaniment.

Accordion, a portable musical instrument, with keyboard and mechanical contrivance for wind, invented by Damian, at Vienna, in 1829. Each key gives two notes—one in expanding, the other in compressing the bellows. The right hand manipulates the keyboard, while the left works the bellows, on the lower side of which are usually found two keys which furnish a simple harmony, generally of the tonic and dominant. The instrument is of no artistic value.

Accresscimento (It.), prolonging a note by placing a dot after it.

Achtel (Ger.), the octave; eighth.

Achtelnote (Ger.), an eighth note; a quaver.

Achtelpause (Ger.), an eighth rest.

Acoustics, the science of sound in relation to hearing.

Act, a section of an opera; the largest division, forming an incident complete in itself, but having reference to the whole opera. Acts are separated by a pause varying in duration, called the entr'acte.

Action, the mechanical part of an instrument.

Acute, high; *e.g.* acute sounds as opposed to grave ones.

Adagietto (It.), a diminutive of adagio. This word is used in two ways: (1) less slow than adagio; (2) more slow than adagio. The first is the correct meaning.

Adagio (It.), slow, leisurely, solemnly.

Added Sixth, the first inversion of a chord of the seventh on the supertonic. It is therefore found on the subdominant when it appears as a chord of that note with the sixth added. It should be remembered that the supertonic is the root, and the tonic (the seventh) is the dissonance which must be resolved. It is especially useful as a substitute for the chord of the subdominant, and generally occurs on the accented beat. It resolves on a dominant chord. In the Day Theory it is considered to be derived from the dominant, and is looked upon as the third inversion of the dominant eleventh (*q.v.*).

Additional Accompaniments, extra parts added to a score by some other than the original composer.

Addolorato (It.), sorrowfully.

Adel (Ger.), nobility.

A deux mains (Fr.), for two hands.

A deux temps (Fr.), two beats in a bar.

Ad libitum (It.) At the pleasure of the performer; indicating that both time and expression are left to the performer. The part *ad lib.* may be omitted in concerted music.

A due corde (It.), on two strings. See UNA CORDA.

Æola, a new instrument of the English concertina family, octagonal in shape and of very pure tone. See CONCERTINA.

Æolian Harp, a stringed instrument having from six to twelve strings stretched at low tension across a box, and tuned in unison. When exposed to a free current of air the strings produce chords consisting of the harmonics. The chords vary according to the velocity with which the wind strikes the strings. It takes its name from Æolus, god of the winds.

Æolian Mode. See MODES.

Aeussorst, or ÄUSSERST (Ger.), extremely.

Affabile (It.), in a pleasing manner.

Affetto, AFFETTUOSAMENTE, or AFFETTUOSO (It.), lovingly; tenderly; feelingly.

Affezione, CON, with feeling.

Affrettato, or AFFRETTOSO (It.), hastening the time.

Agitato (It.), agitated; restless.

Agréments (Fr.), musical embellishments, turns, etc.

Aigu (Fr.), acute.

Air, a melody or tune. See ARIA.

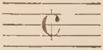
Al, or ALLA (It.), in the style of; to. See ALLA BREVE, AL FINE.

Alberti Bass, a form of accompaniment consisting of broken arpeggios, used excessively by Domenico Alberti in the 18th century.

Albumblätter (Ger.), album leaves; short pieces.

Al fine (It.), to the end.

Alla breve (It.), in the time of a breve; four minims in a bar, at a quick pace, marked—



Alla capella. See A CAPELLA.

Allargando (It.), in a broad style; slackening the speed with breadth.

Allegretto, rather cheerfully. A diminutive of allegro.

Allegrissimo, very cheerfully.

Allegro, joyfully; quickly. Often modified by other words, as *allegro ma non presto*, cheerfully but not too quickly.

Allein (Ger.), alone; only.

Allemande. (1.) The first movement (when there is no prelude) of the suite. It is written in common time, and generally commences with the final quaver or semiquaver of a bar; is as a rule of a solid character, and often elaborate in contrapuntal device. It consists of two divisions of equal length repeated (in earlier instances the second division is longer than the first). The upper part has a uniform movement. (2.) A lively German national dance.

Allmählig (Ger.), gradually.

All' ottava (It.). (1.) In octaves; indicating, in orchestral scores, that one instrument is to play in octaves with another. (2.) A direction in figured bass indicating without chords.

Al segno, 𝄋, to the sign, signifying that the performer is to return to the above sign, and continue the composition to the first double bar, or the word Fine. In some cases a pause (*q.v.*) shows the end.

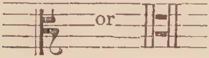
Alt (Ger., It.), the first octave of notes above the treble stave from G is sometimes spoken of as *in alt*, as C in alt.

Altgeige (Ger.), the viola.

Altissimo (It.), the notes above the octave *in alt*.

Alto. (1.) The highest kind of men's voices; also called countertenor. (2.) The viola (*q.v.*).

Alto Clef, the C clef placed on the third line of the stave, thus:—



(See STAVE.) This clef is used for the alto viola and alto trombone.

Amabile (It.), lovingly; tenderly.

Amaramente, or AMAREVOLE (It.), sadly.

Amateur (Fr.), one who performs for the love of the art, and not for a living or professionally.

Ambrosian Hymn, the plain-song setting of the *Te Deum*, the words of which are ascribed to St. Ambrose and first used by him when christening St. Augustine. It was first sung in English at Herne Church, Isle of Thanet.

American Organ, a modified harmonium, differing from it chiefly in that the wind is sucked through the reed-apertures, whereas in the harmonium it is forced outwards through the reeds. It was invented about 1860. See HARMONIUM.

Amore, CON (It.), with love or tenderness.

Amorevole (It.), tenderly.

Amoroso (It.), lovingly; tenderly.

Anche (Fr.), a reed.

Ancora, again; still more.

Andächtig (Ger.), devoutly.

Andante (It.), 'going;' moving easily, *i.e.* not dragging; flowing (now often used to denote a slow movement). Also used as the name of a piece or movement.

Andantino (It.), a diminutive of *andante*, slower than andante. The word, however, is often used to mean, though wrongly, less slow than andante.

Anemometer, an instrument for measuring the pressure of wind in an organ.

Angenehm (Ger.), pleasing.

Anglican Chant, a short composition of two sections, the first consisting of three bars, and the second of four bars, to which the Psalms, and sometimes the Canticles, are sung, each section being taken to a half-verse. The above two sections form what is called a 'single chant. Each section consists of two divisions, (1) the recitation, comprising those words or syllables sung with deliberation to the first note and ending with an imaginary bar; and (2) the rhythmical portion. Some verses have no recitation; *e.g.* Ps. lxi., v. 1. A 'double' chant is twice the length of a single chant; *i.e.* it has four sections, consisting respectively of 3, 4, 3, 4 bars. A 'triple' chant is three times the length of a single, and a 'quadruple' chant four times the length of a single chant. The other kind of chant is the Gregorian.

Anhang (Ger.), coda.

Anima, CON (It.), with spirit.

Animando, or ANIMATO (It.), animated.

Animo, CON (It.), with spirit; with animation.

Anlaufen (Ger.), increase the sound.

Anmuthvoll (Ger.), charmingly.

Anschwellen (Ger.), increasing the sound.

Answer, the response to the subject in a fugue. See ANTECEDENT and FUGUE.

Antecedent, a passage given out which requires an answer, or consequent; *e.g.* the subject in a fugue, or a phrase for imitation.

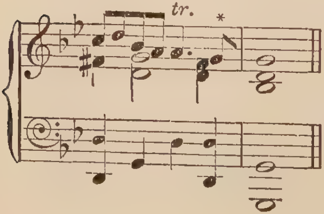
Anthem, a vocal composition with or without organ accompaniment ordained by the ritual of the Church of England to be sung after the third collect at mattins and evensong in choirs and places where they sing. It is essentially English, and a feature of our cathedral services. The early English anthems, *i.e.* following the Reformation, were similar to motets. Gibbons and others introduced solos into their anthems. Purcell and others of the latter half of the 17th century introduced not only solos but verses—*i.e.* duets, trios, quartets, etc.—and these have continued to the present time. The anthem is an act of praise, prayer, or devotion on the part of the choir, unaided by the congregation, and our greatest composers have all given of their talents in this form of composition.

Anticipation, NOTE OF, a note of the following chord introduced previous to its expected place in the harmony. See SUSPENSION.

Antiphon. (1.) The responsive chant of a choir. (2.) The short sentence sung before and after the Psalms or Canticles, at different seasons and festivals of the church, in order to point out more forcibly the reference to the day. See Helmore's *Primer of Plain-song* (Novello), pages 117–23. The antiphons are set to an elaborate plain chant having one or more notes to each syllable, and always end on the 'final.' In the Church of England, antiphons were discontinued at the Reformation, but antiphonal singing retained.

NOTE OF ANTICIPATION.

'And He shall purify.'—HANDEL.

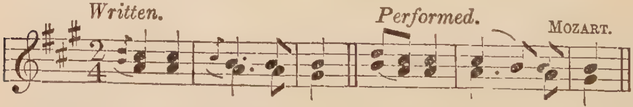


A piacere (It.), at pleasure; equivalent to *ad libitum.*

A poco a poco (It.), by degrees; gradually; *a poco a poco più animato,* gradually quicker.

Appassionata, or APPASSIONATO (It.), impassioned.

Appoggiatura (It.). (1.) A leaning note; an accented ornamental note. (See SUSPENSION.) In performance its value is taken from the principal note which it precedes and adorns. This value is one-half the following note, unless that note is dotted, in which case it is two-thirds of the principal note, *e.g.*:—



(2.) An unprepared suspension. See SUSPENSION.

A punta d'arco (It.), with that part of the bow near the point.

Arbitrary, the term given to that form of the minor scale which has the semitones between the second and third, and seventh and eighth notes ascending, and between the sixth and fifth, and third and second descending. See SCALE.

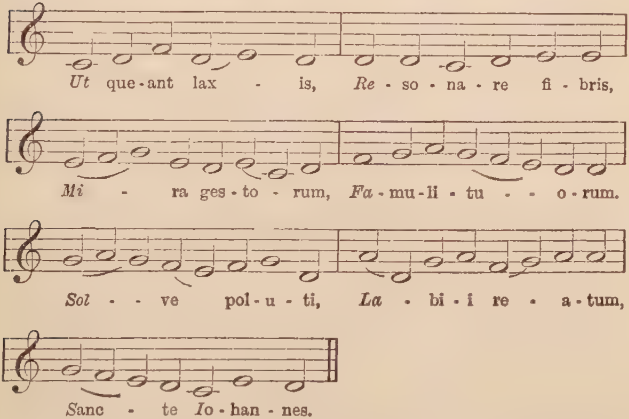
Arco (It.), with the bow, as opposed to pizzicato (*q.v.*).

Ardente (It.), ardently.

Ardito (It.), bold; energetic.

Aretinian Syllables, the six syllables supposed to have been used by Guido d'Arezzo in the early part of the 11th century. These syllables were Ut, Re, Mi, Fa, Sol, La, and were the initial syllables of each division of a well-known festival hymn to St. John Baptist. Each division, it will be seen, begins a note higher than the previous one :—

Hymn composed about 770 (in modern notation).


Ut que - ant lax - is, *Re* - so - na - re fi - bris,
Mi - ra ges - to - rum, *Fa* - mu - li - tu - - o - rum.
Sol - - ve pol - u - ti, *La* - bi - i re - a - tum,
Sanc - te *Io* - han - nes.

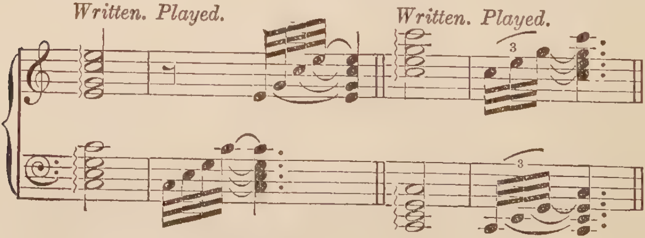
Ut was changed in England, Italy, and some other countries to Do, in the 17th century, as being a more euphonious syllable, and about the same time the seventh note of the scale was called by the syllable Si, which is derived from the initial letters of the two final words of the hymn. Tonic sol-faists have changed Sol into Soh, and Si into Te.

Aria, or AIR (It.), a melody of three parts, being similar to the minuet and trio form of instrumental music. Part 1 consists of (*a*) instrumental introduction, founded on principal subject; (*b*) voice part—principal subject, modulation to dominant (or relative major or minor) key—return to tonic. Part 2, second subject in nearly related key, and generally more richly harmonized. Part 3 (the *da capo*) consists either of a repetition of Part 1 or else an elaboration or slight alteration of Part 1. The above is known as the grand aria. See Handel's arias, *e.g.* 'Revenge, Timotheus cries,' etc., 'Arm! arm, ye brave.' In many instances the aria has no *da capo* (3rd Part), and consists of two parts only. The free aria is a very variable and modified form of the grand aria, following the style of the words more closely. The aria in opera brings to a climax, so to speak, the preceding incidents, and in oratorio its object is to show up to greater importance the sacred words. The oratorio aria requires very devotional rendering. The term was originally applied to vocal music only, but is now used for instrumental music also.

Arietta (It.), a short aria (*q.v.*). It differs from it not only in being of smaller proportions, but in having no second part.

Arioso (It.), a composition forming a connecting link between recitativo secco (*q.v.*) and aria (*q.v.*). It is a melody in strict time with prominent accompaniment. See 'Consider, O my Soul' (Bach's *St. John Passion*), 'For the Mountains' (*Elijah*), etc.

Arpeggio, the sounding of the notes of a chord consecutively instead of simultaneously. In playing arpeggio with both hands, the rule is that the notes shall be struck consecutively if no note of the chord is missing between the two hands, but if there is a note missing the two hands shall begin and end simultaneously:—



Assai (It.), very; sufficiently.

A tempo (It.), in time; used after some direction for altering the speed.

Attacca, or ATTACCA SUBITO (It.), go on to the next movement at once, avoiding a break.

Attack, the decided entry of voices or instruments.

Attendant Keys. See RELATED KEYS.

Aubade (Fr.), the opposite of a serenade.

Audace, CON (It.), with boldness.

Aufgeregt (Ger.), agitated.

Aufgeweckt (Ger.), brisk; cheerful.

Augmentation, the subject of a canon or fugue introduced during the composition in notes of longer value. See DIMINUTION.

Augmented Interval, an interval containing one semitone more than perfect or major. See INTERVAL.

Ausdrucksvoll (Ger.), with expression.

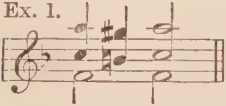
Aushaltungszeichen (Ger.), a pause.

Authentic Cadence. See CADENCE.

Authentic Mode. See MODES.

Auxiliary Note, an unessential dissonant note, a second above or below one of the notes of the chord with which it is sounded. In modern music, when an auxiliary note is above the harmony note, it is nearly always the diatonic second above, *i.e.* the next note of the scale, whether it be a major or minor second; but when the auxiliary note is below the harmony note, it is the minor second below, except when that harmony note is the major third of the chord, in which case it may be either the major or minor second below. This exception does not hold good in the case of double auxiliary notes, as the minor second is used in both parts:—

Ex. 1.

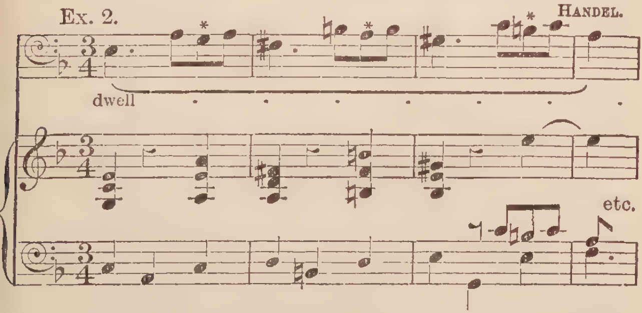


The older composers often took the diatonic second below as an auxiliary note, as in the following example from 'Thou art gone up' (Handel):—

they are called *Changing Notes.* They are used in counterpoint, third species.

Another species of auxiliary notes are *Passing Notes.* These do not return to the same harmony note, but connect two harmony notes, proceeding by step in the same direction from one harmony note to another. They may be either diatonic, as at (*a*) in example 4, or chromatic, as at (*b*).

Ex. 2.



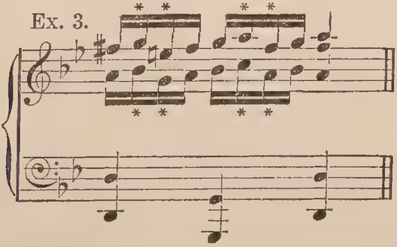
Auxiliary notes may occur in two or more parts together, provided the important or defining notes of the chord remain.

When two auxiliary notes a third apart, one above and the other below the harmony note, are taken as at * in Ex. 3.

When a chromatic passing note is introduced, the following passing notes should be by step of a semitone till a harmony note is reached. Passing notes may be either at the accented or the unaccented part of a bar. An exception to passing notes moving by

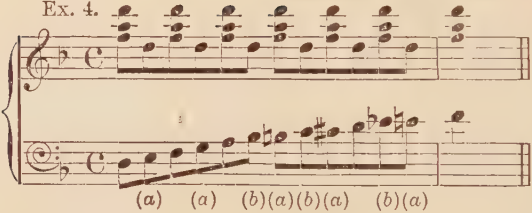
'And He shall purify.'—HANDEL.

Ex. 3.



'Masaniello' (Finale).—AUBER.

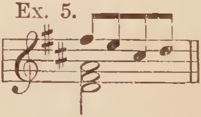
Ex. 4.



step is, when the two harmony notes are a third apart, the first passing note may leap a third, and then return to the second harmony note as at Ex. 5.

It should be noticed that, although this movement is somewhat similar to the changing notes above (Ex. 3), in the case of changing notes the auxiliary notes move round the harmony note. Compare Ex. 3 and 5. Auxiliary and passing notes do not produce false relation (*q.v.*).

Ex. 5.



B

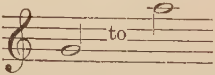
B, the seventh note, or leading note, in the scale of C, and the key-note or tonic of the major scale with five sharps, and of the relative minor to the scale of D. In Germany, B corresponds to our B♭, whilst our B is called H. One of the clarinets is said to be in B, but it is really in B♭. See CLARINET.

Ba (bay), the tonic sol-fa name for the sharpened sixth of the melodic minor scale.

Backfall, a horizontal lever in an organ, made of some hard wood. See ORGAN.

Bagatelle (Fr.), a sketch; a short piece.

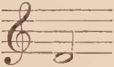
Bagpipes, an ancient musical instrument which has survived to the present day. The *Highland Bagpipe* consists of a leathern bag, which contains the wind, being filled by the player through a valved tube. Into the wind-bag are inserted three long tubes, called drones, each of which produces a fixed sound according to the tuning used, and a smaller tube to which the chanter is fitted. This latter tube is held in the hand, whilst the drones are thrown over the performer's shoulder. The chanter is conical in shape with seven finger-holes in front and one behind, thus having a compass of nine notes from—



and the mouthpiece is fitted with a double reed. Each drone has a single reed. The notes of the drones vary, the usual tuning being either G D G, D A D, or two in unison to A below middle C, and the third the octave below this A. Ornamental notes called 'warblers' are produced in playing.

The *Irish Bagpipe*, or *Union*

Pipes, has a softer tone than the above, and the wind-bag is filled by means of a bellows worked by the arm. The drones are all mounted in one stock, and the chanter has a compass of two octaves from



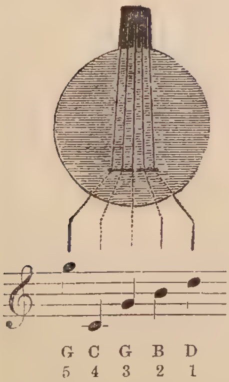
upwards.

The *Northumbrian Bagpipes*, the smallest instrument, and the sweetest toned of the three, has a fourth drone.

Balalaika (Russ.), a Russian instrument, generally with two strings, in form like a guitar.

Ballad, originally a song sung as an accompaniment to a dance; a song of a popular kind, a song of the people, in which the melody and accompaniment are not varied with each verse. Modern ballads, however, are more elaborate, and the music varies in the different verses to suit the emotions of the words.

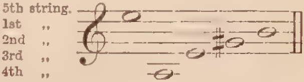
BANJO.



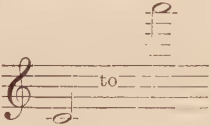
Band, an organized set of musicians—*e.g.* brass band, military band; distinguished from orchestra (*q.v.*).

Band (Ger.), a volume.

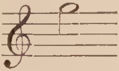
Banjo, a musical instrument of the guitar class, having a long neck, and a parchment-covered hoop to reinforce the sound. The banjo has usually five strings tuned as in the illustration. In America, the tuning is a minor third lower than that given above, viz.:—



Its compass is from

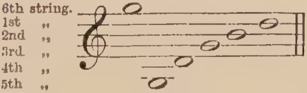


including all the semitones, but its sounds are an octave lower than the written notes. The method of playing the banjo is either by plucking the strings like a guitar, or by striking them with the back of the nails. The highest string

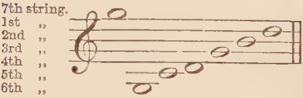


is called the melody string, and is sometimes struck by a 'pick' made of ivory instead of the back of the thumb-nail. Chords are easily played on this instrument. Some banjos have six or seven strings tuned as follows:—

Six-stringed.



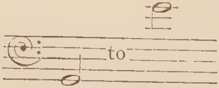
Seven-stringed.



Bar, an upright line drawn across the stave immediately before the strong or primary accent. The word is also used to denote the music contained between two upright (bar) lines across the stave. This latter term is better expressed by 'measure.' See Double Bar.

Barcarole, or Barcarolle (It.), a melody similar to or in imitation of a gondolier's song.

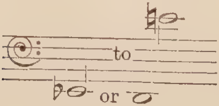
Baritone. (1.) A man's voice lighter than a bass, but heavier than a tenor. The compass is from (about)—



(2.) A brass instrument of the saxhorn family. See Saxhorns. (3.) One of the Saxophones (*q.v.*).

Baritone Clef. See Stave.

Bass: (1) The lowest of men's voices, having a compass from (about)—



(2) the violoncello (bass viol); (3) one of the clarinets (*q.v.*); (4) one of the trombones (*q.v.*); (5) the bombardon (*q.v.*); (6) the tuba (*q.v.*); (7) the lowest note of a chord; (8) bass drum (*q.v.*); (9) the lower series of sounds.

Bass Clef, the or placed on the fourth line of the stave. The sign was originally the letter F, which denoted the *f* a perfect fifth below middle C (*q.v.*). The letter can still be traced in the curved upright (Ↄ), the two dots being the extremities of the arms of the letter. See Stave.

Bass Drum, a large cylinder having at each end a skin head, which is held in position by hoops. An endless cord passes round the instrument from hoop to hoop, and enables the skin heads to be tightened by drawing together leather braces. It is played by striking either or both heads with a 'stick,' the head of which in the shape of a ball consists of a series of layers of thick felt. The French, Italian, and German term for this instrument is respectively *grosse caisse, gran cassa* or *tamburo grande, grosse trommel.*

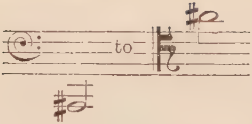
Basset Horn. See Corno di Bassetto.

Bass Flute, a wooden organ stop on the pedals of 8 ft. pitch.

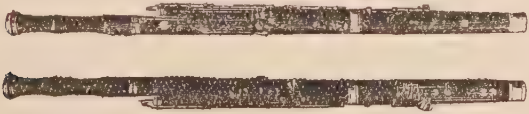
Basso continuo (It.). In old music the bass notes only of the organ, harpsichord, or pianoforte part of a vocal or instrumental composition were printed on a single stave with figures above denoting the chords to be added. This was known as *basso continuo,* thorough bass, or figured bass. See Score.

Basso ostinato (It.), ground bass (*q.v.*).

Bassoon (Fagotto). (1.) An instrument, the bass of the oboe, having a double reed attached to a metal tube about 12 in. long, called the crook. The crook is fitted in the instrument as in illustration. The bassoon has a conical bore, and, with the crook, has an internal length of a little over 8 ft. It is supported by a strap round the neck of the player, and the instrument has from seventeen to twenty-two keys. It has a compass of three octaves—from



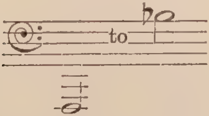
including all the semitones. Soloists even play good-toned notes to the F above this. The music for the bassoon is written in the F and C clefs, the latter on the fourth line (tenor). The tone of the bassoon adapts itself admirably to either the strings, wood-wind, or horns, and it is both a solo and accompanimental instrument. Nearly every kind of music is effective on this instrument, and from the ludicrous effects which can be obtained it has been called the clown of the orchestra. See CONTRA BASSOON.



BASSOON, BACK AND FRONT.

(2.) An organ stop of either metal or wood, and of soft, reedy tone; of 8 ft. pitch on the manual, and of 16 ft. pitch on the pedal organ.

Bass Tuba, one of the family of bugles, the bombardon in BB♭, having a compass from



or even descending one or two notes lower. The tone is noble, and varies from *pp* to *ff* with fine effect, but it should be used sparingly in orchestral music. The music is written in the F clef, and it is a non-transposing instrument. See BOMBARDON.

Bâton (Fr.), the stick with which a conductor beats time.

Battuta (It.). (1) In correct time; (2) a bar.

Beat, a pulse: the time from one accent to the next. Hence we speak of two-pulse (beat) time, three-pulse time, etc., according to the arrangement of the strong accents. In two-pulse time the beats are strong and weak alternately; in three-pulse they are strong, medium, weak. In time signatures (*q.v.*) it will be seen that the upper figure shows the number of beats, and the lower figure the beat value.

Beats, the throbbing heard when two notes whose frequencies do not differ by more than sixteen vibrations per second are sounded together. They are the result of the disturbances of two sets of sound waves traversing the same space.

Beisser (Ger.), the Mordent (*q.v.*).

Belebend, or BELEBT (Ger.), animated.

Bell Gamba, a gamba (*q.v.*) having a bell or inverted cone at the top, of very pleasant and reedy tone. It is of 8 ft. pitch.

Bellows, the lungs of the organ and kindred instruments. The bellows consist in the organ of layers of wood called (1) the bottom board (forming the bottom of the feeders), (2) the middle board, and (3) the top board. These are joined together by ribs—pieces of wood of various shapes and thicknesses. The wind is driven through the suckers in the middle board into the 'reservoir,' and prevented from returning by valves which close over the suckers. Thence the wind passes, either direct or through intermediate reservoirs, to the wind chest of the sound board. The reservoirs are weighted so that the wind is supplied to the pipes under pressure. The pressure varies from 2½ to 4 in., or up to 25 in. if there are different pressures, as is the case in many modern organs. In some cases bellows are displaced by rotary fans which drive the wind to the reservoirs.

Bémol (Fr.), a flat, ♭.

Ben (It.), well.

Bequem (Ger.), leisurely; easily.

Berceuse (Fr.), a slumber song.

Beschleunigen (Ger.), gradually increasing the pace.

Bestimmt (Ger.), with decision.

Bewegt (Ger.), moved.

Bewegter (Ger.), quicker.

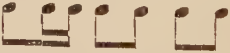
Bichord, having two strings to each note.

Binary Form, consisting of two main parts, statement and response, which form in reality one continuous idea. Both parts are of about equal length, and either or both are often repeated, contrast being obtained by means of modulation at the end of the first part or the beginning of the second. It is not unusual to find the final bars of the first part repeated exactly or transposed to the tonic key for use as the final bars of the second part. See the hymn tunes *Irby* (Dr Gauntlett) and *St. Mary* (Archdeacon Pry's Psalm Book, 1621). Binary form was the favourite form of composers of the 17th and 18th centuries. Later composers have made use of it chiefly for hymn tunes, airs with variations (Schubert's Impromptu in B♭, Mendelssohn's Variations serieuses, etc.), or for short pieces. Often either the minuet or trio is in binary form. Binary form is also made use of for each division of larger movements. Sometimes a piece in binary form will have, besides statement and response, some repetition of the first part to preserve unity —*e.g.* Sinding's *Frühlingsrauschen*, and the middle section of the Andante from Beethoven's Pastoral Sonata, op. 28. Binary form differs from ternary form in the fact that the second part is not a change of style or episode (*q.v.*). The extended use of binary form and the growth and freer use of contrast in the second part led to the now more usual form known as ternary form (*q.v.*). See SONATA FORM.

Bind, or TIE, a curved line placed over or under two notes of the *same* pitch to show that the second is not to be resounded, but the first is to be sustained for the time of the two. Sir W. S. Bennett advocated the use of the sign ⌐¬ instead of the curved line. See SLUR.

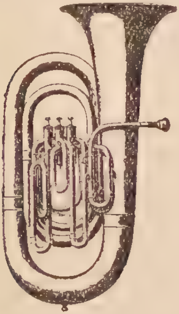
Bis, twice. It shows that the bar or passage so marked is to be performed twice.

Bolero (Sp.), a Spanish dance in ¾ time, the rhythm of the accompaniment being :—



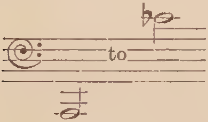
Bombarde (Fr.), a powerful bombardon on organs. See BOMBARDON (2).

Bombardon. (I.) One of the bugle family; the lowest of the saxhorns. This instrument is of three pitches—the F, E♭, and the BB♭—and generally has three valves, although some have four.

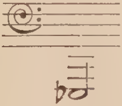


BOMBARDON.

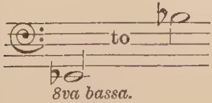
The bombardons are, with the stringed double basses, the lowest of the military band instruments. The compass of the E♭ instrument is from



if with four valves going down to



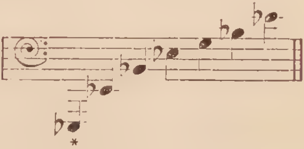
thus giving a compass of three octaves. The F bombardon is a tone higher than the E♭. The compass of the BB♭ bombardon is from



The music is written in the F clef, and it is a non-transposing instrument. In shape it is either like a large euphonium, or circular, resting on the performer's shoulder and encircling the body. The illustration shows the former.

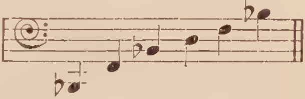
The following show the open notes on the two instruments with three valves :—

Open notes, E♭ Bombardon.



(* This low note is only on the four-valve.)

Open notes, BB♭ Bombardon.



For use of valves see EUPHONIUM.

(2.) An organ reed stop of either 16 or 8 ft. pitch, and of medium power.

Borrowing. In organ construction, using part of one stop for another stop.

Bouche fermée, À (Fr.), with closed lips; humming.

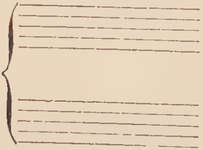
Bourdon, an organ stop of stopped wooden pipes of 16 ft. tone; in reality a stopped diapason.

Bourrée, an old dance of a cheerful character, in common time, beginning on the fourth beat; somewhat like a hornpipe.

Bow, an instrument used to set the strings of a violin, viola, etc., in vibration. It consists of a stick that has been regularly bent whilst subjected to a certain heat for a considerable time. This stick tapers towards the point, and to the point and head strands of horsehair are attached. By means of a screw operating at one end of the bow these strands can be tightened or loosened. In order to increase the friction on the instrument strings resin is applied to the horsehair. The lengths of the bows are: violin and viola, about 29 in.; violoncello, about 28½ in.; double bass, about 26 in.

Braccia, VIOLA DA. See VIOLA.

Brace. (1.) The doubly curved (or straight) line joining two or more staves together.



(2.) The leather slides upon the endless cord of drums.

Bravura, CON, with brilliancy, dash, and spirit.

Brawl, a country dance.

Breath Marks, signs in vocal music to show where breath should be taken. These signs are generally ∨, ∧, ✱, or , .

Breit (Ger.), broadly.

Breve, a note equal to half a long, or to a quarter of a large note. See NOTES.

Bridge, a wooden block on which the strings of instruments are raised above the belly, and which serves to terminate the vibrations of the strings at that end. The bridge conveys the vibrations of the strings to the instrument.

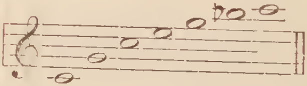
Brillante (It., Fr.), brilliant.

Brio, CON, with vigour.

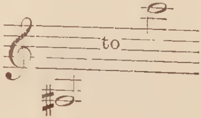
Brioso, vigorously.

Buffa, BUFFE, or BUFFO, comic; *opera bouffe,* comic opera; *buffo song,* humorous song.

Bugle, a brass, copper, or silver instrument having its tube shorter and more conical than the trumpet, and a less expanded bell. The notes producible are the harmonics:—



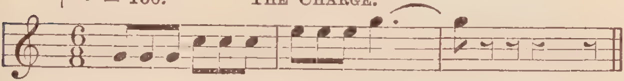
This instrument is also made with keys, giving a chromatic compass from



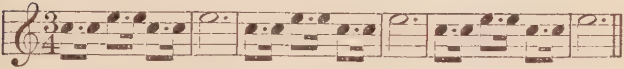
giving actual sounds respectively of a minor third higher, major second lower, major sixth lower, and a major ninth lower than the written notes, according to their construction — viz. soprano in E♭, contralto in B♭, alto in E♭, and tenor in B♭.

Bugle Calls. The bugle is chiefly used for transmitting orders to large or scattered bodies of troops when the human voice is not sufficiently powerful to reach all parts of the field. With this end in view, the infantry drill manual lays down a number of field calls in which all buglers and trumpeters are thoroughly practised, and with which officers and rank and file alike are acquainted. The bugle is occasionally used for march music, especially in foreign armies—*e.g. Chasseurs Alpins,* etc. The following are a few of the more important calls in use in the British service. If a call is preceded by one G, it denotes the right of the line, two G's the centre, and three the left—*e.g.* one G, followed by the ‘incline,’ ‘incline to the right;’ two G’s before the ‘extend,’ ‘extend from the centre,’ etc. See Logier’s *Art of Playing on the Bugle* (1820).

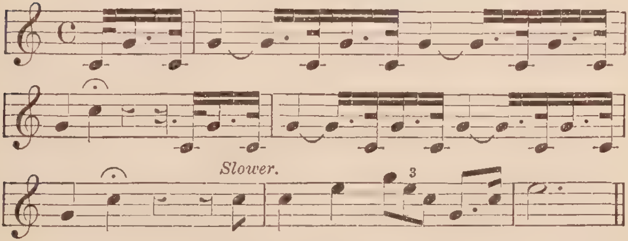
♩. = 160. The Charge.



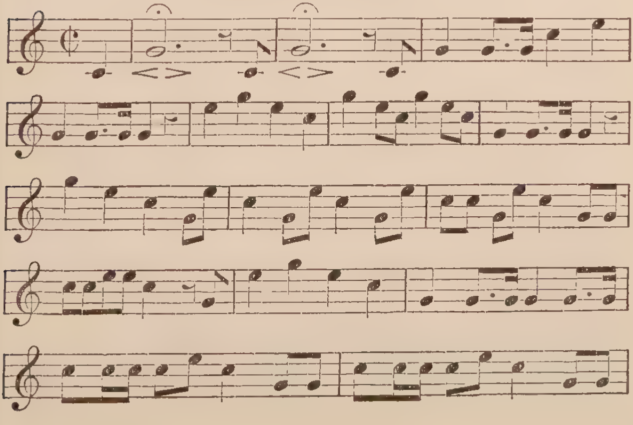
𝅗𝅥. = 76. The Alarm.

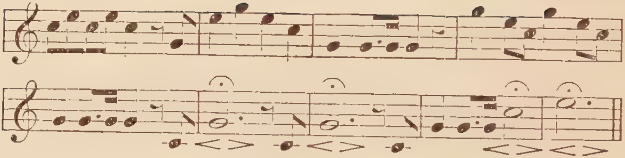


♩ = 108. Reveille.

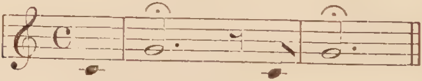


𝅗𝅥 = 76. Tattoo (Last Post).





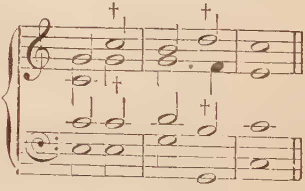
LIGHTS OUT.



Burden. (1.) The refrain of a song—*e.g.* 'Hey! nonny no,' in Sir G. Macfarren's *May Day.* (2.) The drone of a bagpipe.

Burlando (It.), in a humorous manner.

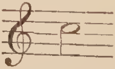
By-tones, a term given to the moving of a voice, in harmony, from one harmony note to another harmony note of the same chord, whilst the bass remains stationary, *e.g.*:—



† By-tones.

C

C, the first or keynote of the major scale having neither sharps nor flats, called the normal scale, or the open or natural scale. It is also the keynote of the relative minor to the scale of E♭. C is the letter which has been chosen for one of the clefs (see C CLEF). The various pitches for are: French diapason normal, 517; New Philharmonic, 522; Old Philharmonic, or Kneller Hall, 540; double vibrations per second at 68° F. See A.



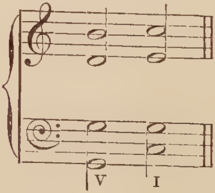
Cabinet Pianoforte, an old-fashioned upright pianoforte, about six feet in height.

Caccia (It.), hunting.

Cachucha (Sp.), an Andalusian dance in ¾ time, resembling the bolero.

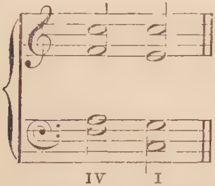
Cacophony, hard, discordant sounds.

Cadence, a falling. In olden music the two final notes were supertonic, tonic, and this falling was known as a cadence. The term now, however, means the end of a phrase, and the two final chords of the phrase. This

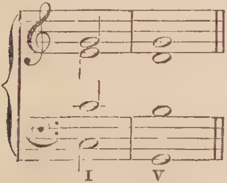


change has been brought about by music which in olden days was melodic being now harmonic. There are four regular kinds of cadence:—(1.) Perfect, when the final chord roots are respectively dominant, tonic; also called the authentic or full. (See page 27.)

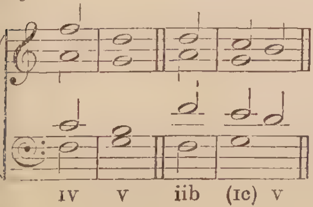
(2.) The plagal, when they are respectively subdominant, tonic:—



(3.) Imperfect, or half cadence, when they are respectively tonic, dominant:—

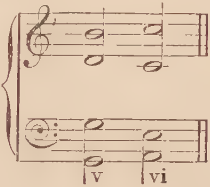


The mixed cadence, another form of half cadence, is when the final chord is the dominant, preceded by any other chord than tonic not inducing a modulation; *e.g.*—



The half cadence is the usual cadence when the last melody note of an intermediate phrase is the supertonic, dominant, or leading note, provided there be no modulation. The last example may be looked upon as having appoggiaturas in the treble and tenor so far as the cadence is concerned, the progression being from supertonic chord to dominant chord, hence the bracketing of Ic.

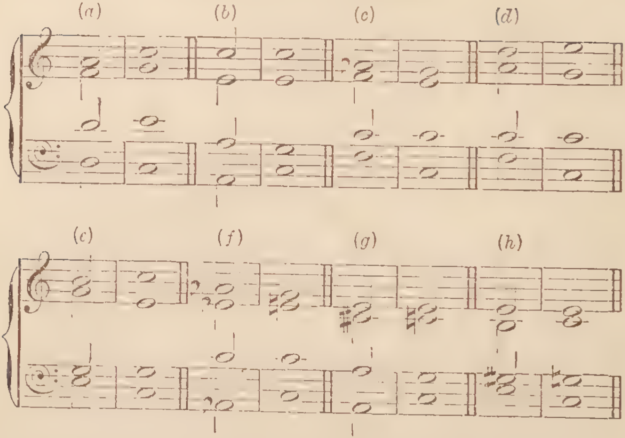
(4.) Interrupted, when the dominant is followed by some other root than tonic, usually the submediant:—



It is needless to point out that the position of the upper parts is variable, as it is the root progressions which denote the kind of cadence. When either or both of the cadence chords are not in root position, the cadence is called an inverted cadence; and as variety of cadences is essential in a composition, the inverted cadences are extremely useful for the middle cadences. The direct form of the perfect cadence should, as a general rule, be reserved for the end of a non modulating sentence. The plagal cadence is seldom used except at the end. Its most common use is in the 'Amen' of several hymns, and in church music. Other forms of cadence are also used, *e.g.*:—

(*a*), (*b*), (*c*), (*d*), used for variation of plagal; (*e*), for variation of perfect; (*f*), (*g*), (*h*), cadences formed from chromatic chords.

EXAMPLES OF CADENCE.



The final chord of a cadence usually falls on the strong accent, but there are numerous examples of it falling on the weak pulse; this latter is often termed a feminine ending. See also PATHETIC CADENCE and PHRYGIAN CADENCE.

Cadential Six-four, the second inversion of a common chord followed by another chord on the same bass note (or its octave), the former of these two chords being on the stronger accent. It takes its name from the fact that it usually occurs at the end of a phrase—*i.e.* a cadence. See PASSING SIX-FOUR.

Cadenza (It.), a free ornamental passage, generally written in small notes, introduced before the close of a movement. At one time cadenzas were not written, but were usually left to the improvisation of the performer.

Caisse (Fr.), drum. See BASS DRUM.

Calando (It.), decreasing the sound and the pace.

Calcando (It.), hurrying.

Calmato (It.), calmly.

Camera (It.), secular, as distinguished from *chiesa*, sacred. *Concerto di camera*, concerto for performance in a room.

Cancrizans, a canon that can be read backwards.

Canon, a composition in which the strictest imitation of the opening part is maintained at various intervals by all the other parts taking up the subject. A canon may be in two, three, four, or any greater number of parts. A canon is in many respects like a round, but, unlike the latter, it does not require the first phrase of the subject, or antecedent, to be completed before the second part enters with the imitation. Canons are 'infinite' when a return can without break be made to the beginning, and 'finite' when ending naturally by a full close or cadence, or by means of a coda. The well-known setting of *Non Nobis Domine*, by Byrd, is an example of an infinite canon in three parts. The example on pages 28 and 29, from the Gloria to the *Jubilate* of Blow's Service in G, is an example of a four-part canon on one subject, and is called a canon four in one (the words are omitted).

In this example all the voices take part in the canon; sometimes only a part of the voices are in canon whilst the accompanying parts are free—*e.g.* Tallis's hymn-canon, 'Glory to Thee, my God,' where only treble and tenor are in canon in the octave. See also the Gloria to the *Magnificat*, from the Service in G by Blow, where the treble, alto, and tenor are in canon three in one, the alto a major seventh below the treble, and the tenor a major tenth below the treble, whilst the bass is free, very freely imitating the subject. The canon on page 30, by the Flemish composer Adrian Willaert, is on two subjects, inverted and in four parts—*i.e.* four in two inverted—the treble being answered by the bass in contrary motion, and the alto by the tenor in contrary motion, every interval being reproduced exactly. It will be seen that it is infinite, the pause showing the close.

A *free canon* is when the intervals of the subject are not answered strictly, but major by minor and vice versâ, and so with other intervals. A *canon cancrizans* is one constructed in such a manner that it may be read backwards. When the different parts follow each other at different intervals—*e.g.* at the seventh and tenth—it is called *canon polymorphus* (mixed). *Canon sciolto* is a mock canon. In *canon in augmentation* the answer is in notes of double length to the subject, whilst in *canon in diminution* it is in notes of half-length to the subject.

Cantabile, or CANTANDO (It.), in a singing manner.

Cantata, a story or poem set to music for singing, and may be either sacred or secular, with instrumental accompaniment. Ernst Pauer says: 'It is a great mistake to take the respective length of either oratorio or cantata as decisive for the name; for example, Haydn's cantata, *The Seasons,* is of the length and dimensions of an oratorio, whilst some oratorios are so short that they might be considered to be cantatas. A cantata expresses only sentiments, brought about by the meditation upon great events, heroic deeds, scenes of nature, contemplations of Divine might, moral subjects, etc., whilst in opera and oratorio a regular dramatic action is played before or related to us.' —*Primer on Musical Forms* (Novello). Bach has written magnificent examples in his church cantatas.

Cantatrice, a female singer (masculine, *cantatore*).

Canticle, a non-metrical hymn or song of praise. In the Church of England the only canticle (so termed) is the *Benedicite, omnia opera;* but by the canticles is generally understood the *Te Deum; Benedicite; Benedictus; Jubilate; Magnificat; Cantate Domino; Nunc dimittis;* and *Deus misereatur.* All these have been put to music in much the same form as the anthem, and are styled 'service.'

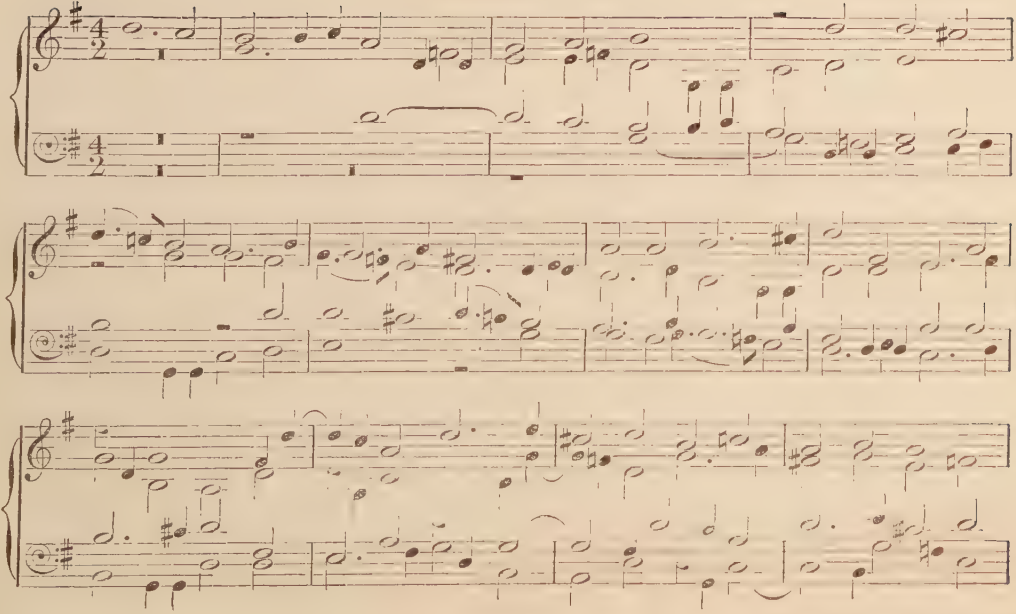
Canto (It.), the 'air' part; the top part in concerted music; the soprano.

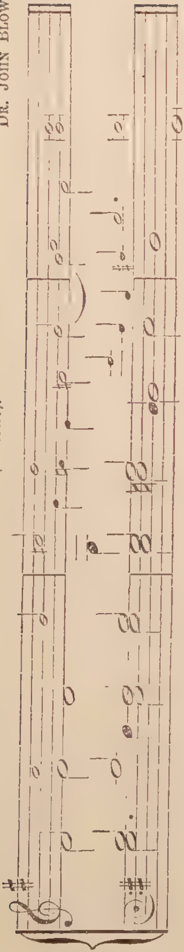
Canto fermo (It.), the fixed song or melody; the subject to which other melodies are added in counterpoint. In the church the canto fermo (chief melody) was originally sung by the tenors, but later was often transferred to the highest part.

Canto figurato (It.), florid church music; also called *cantus mensurabilis* (see MELISMATIC

Canon four in one.

Dr. John Blow.





Canon (*contd.*).

Dr. John Blow.

Chant). Marbeck, Tallis, and Byrd founded in England a school of figured music which has been worthily handed down uninterruptedly (except during the period of the Commonwealth, when music seemed to be regarded as a sin, and organs were destroyed, choirs disbanded, and church music burnt) to the present time. The mention of the following names—Gibbons, Blow, Purcell (the greatest of English musicians), Croft, Greene, Boyce, Battishill, Goss, S. S. Wesley, Ouseley—reminds us of this fact, and these are only a few of the great English Church writers.

Canto plano, plain-song, the ancient species of church music. The late Rev. Thomas Helmore says, in his *Primer of Plain-song* (Novello): ‘Plain-song includes all traditional music before the invention of more precisely measured music. It is the only music *ordered* (by any recognized authority) in the Church of England up to the present day. The anthems, composed in *canto figurato* (*q.v.*), were allowed by royal injunction.’

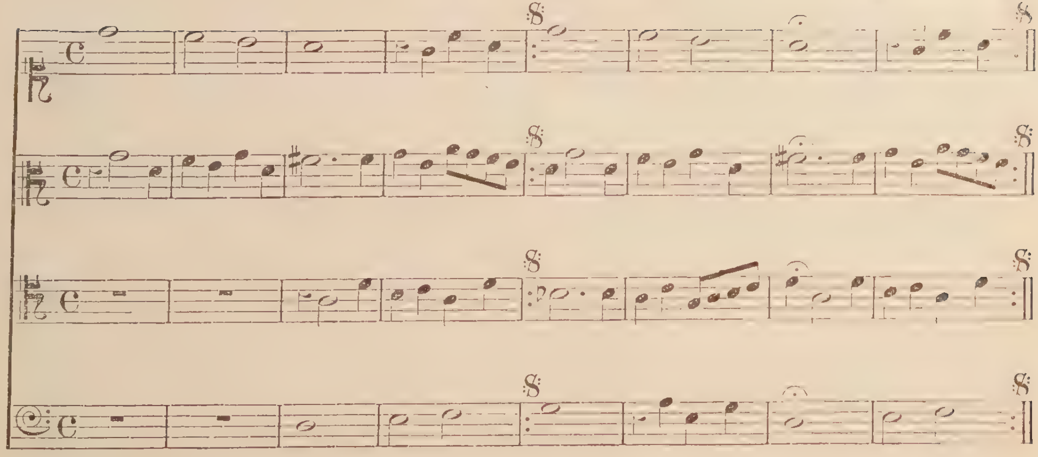
Cantor, the chanter or precentor.

Cantoris, that side of a choir on which the cantor sits; the opposite to the decani. The cantoris is generally on the north, or left, side of the choir.

Cantus mensurabilis (Lat.), measured song. A system of notation supposed to have been invented by Franco, a monk of Cologne, whereby the length and pitch of the melody were definitely shown; whereas in the canto plano (*q.v.*) the notes were of equal length, and any alteration which the accent of the words demanded was left to the singer. Measured song became necessary when *canto figurato* (*q.v.*) was invented.

Canon four in two inverted.

ADRIAN WILLAERT, 1516



Canzona, or Canzone (It.), an old song-poem frequently sung by troubadours.

Canzonetta (It.), a song; the diminutive of canzone.

Capellmeister (Ger.), the choirmaster or director of the church music.

Capo (It.), the head or beginning.

Capo, Da (It.), a direction to return to the beginning of a movement. See Dal Segno.

Cappella (It.). See A cappella.

Capriccio (It.), a composition in irregular form.

Capriccioso (It.), in a capricious manner.

Carillon (Fr.), a set of bells playable either mechanically or by hand.

Carita, Con (It.), with tenderness.

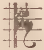
Carol, a hymn of joy and praise, especially those light hymns telling of the glad tidings of Christmas. Originally a certain dance in which the dancers, forming a ring, moved round with a peculiar rhythmic movement, singing all the while. Later it was applied to the song to which the dancers kept step.

Castanets, two small concave shells made of hard wood which are beaten together to mark the accents; instruments of percussion.

Catch, a humorous vocal composition in three or more parts; in form similar to a round, but so written that the words have a different meaning according to the way each part catches up the other's words. A good example is 'Would you know my Celia's charms' (Webbe). It was especially popular in the reign of Charles II. The term was also used for any unaccompanied round or canon written in one part and not in score, because the singers had to catch the proper entry.

Cathedral Music, music written for the Anglican Church, and especially for the service of cathedrals since the Reformation. It includes 'services' and anthems.

Cavatina (It.), a short aria having a smooth, melodious melody.

C Clef, the middle one of the three clefs, made either or  in both of which forms the letter C can be traced. Its place on the stave varies according to the voice or instrument, and is given fully under Stave.

Celerita, Con (It.), with speed.

Céleste Pedal, a mechanical action in a pianoforte which is brought into play by depressing the left pedal. It consists of a strip of felt, which is dropped between the strings, the hammers giving a muffled tone to the sound. See Una Corda.

'Cello, the violoncello (*q.v.*).

Cembalo, the harpsichord (*q.v.*).

C.F., canto fermo (*q.v.*).

Chaconne, a dance in $\frac{3}{4}$ time and of slow measure, somewhat like a sarabande. It formed in many instances one of the movements in a suite (*q.v.*). It also has a well-marked rhythmical bass, which is treated as a ground bass, similarly to the bass in a 'passacaglia.'

Chalumeau, the lowest register of the clarinet. When music for this instrument is marked *Chal.* (chalumeau), it signifies that it is to be played an octave lower. The contradiction to *Chal.* is *Clar.* (clarinet).

Chamber Music, compositions suitable for performance in a room (chamber), as opposed to concert-room pieces. Chamber music includes part songs, and instrumental trios, quartets, etc.

Changing Notes, dissonant notes, a third apart, one above and the other below the harmony note. See AUXILIARY NOTE.

Chant. See ANGLICAN CHANT and GREGORIAN MUSIC.

Chaunter, a pipe of the bagpipes on which the melody is played. See BAGPIPES.

Chest-voice, a term applied to the lowest notes of the voice when properly produced. It consists of the first and second registers in all voices. In the first register the tones are produced with an open mouth, the tongue being kept flat and the throat quite loose, the larynx being drawn downwards. In the second register the soft palate is raised and the tones produced more to the front and sides of the mouth and 'closed in.' See HEAD-VOICE and REGISTER.

Chiarezza, CON (It.), with clearness, brightness.

Chiesa (It.), church; sacred, as distinguished from *camera*, secular. *Concerto di chiesa*, concerto for performance in church.

Choir. (1.) The eastern part of the nave of a cathedral or church, where the clergy, singers, and others assisting in the service are placed. It is also called the chancel. (2.) The singers performing the vocal music of a cathedral or church. A choir singing unaccompanied is termed *a capella*. The term choir is also used instead of chorus, and may then signify any combination of singers.

Choir Organ. That part of an organ connected with the lowest keyboard of three or more manual organs. It is used for accompanying the choir in the softer parts of the service. It is called *positiv* in German, and *positif* in French. See ORGAN.

Choragus (Lat.). (1.) A musical official at Oxford University. (2.) The leader of the chorus in ancient Greek drama.

Choral, or CHORALE, a hymn, or rhythmical church song (or psalm-paraphrase), harmonized in a simple manner and in slow time, intended to be sung by the congregation. The modern choral dates from the time of Luther, and is distinctly a part of the Lutheran Church service. In performance, a pause is made at the end of each line, and this is so marked in the congregational portions (chorales) of Bach's Passion music (*q.v.*), and, as the late Sir George Macfarren says in his preface to the *St. Matthew Passion* (Novello), 'it was usual for the organist to fill up these pauses by extemporaneous interludes on the organ, and this custom has been amplified in written compositions of which the choral is the groundwork.' (See the choral in Mendelssohn's *Hymn of Praise;* the opening chorus of the *St. Matthew Passion*, etc.)

Chord. (1.) Two or more different notes sounded together. (2.) A string.

Chorister, a member of a choir.

Chorus. (1.) A body of singers. (2.) A composition for several singers. (3.) The refrain of a song.

Chromatic Chord. A chord that contains one or more notes foreign to the diatonic scale (key signature), but which does not modulate. A major common chord may be taken on every note of the chromatic scale and resolved on some position of the chord of the dominant seventh. This chord will be chromatic on each note except the tonic, subdominant, and dominant. The following are the principal chromatic chords and resolutions :—

(1.) A major chord on the supertonic, with its two inversions, although the second inversion is rarely used. In the major key the third is chromatic, and both third and fifth in the minor key. Resolved on (*a*) either a dominant seventh chord, or (*b*) some chord having the subdominant of the key in it, or (*c*) some form of the tonic chord.

The third must never be doubled, and should either fall to the subdominant, or rise a semitone when the subdominant is not present in the chord of resolution.

(2.) The supertonic chromatic chord of the seventh—*i.e.* the above chord with its seventh added—sometimes known as the supertonic fundamental seventh. The third must never be doubled, nor should the seventh unless it remains to be part of the next chord. Resolved on (*a*) a dominant discord, when the third should fall a chromatic semitone (to the subdominant) and the seventh fall a minor second, except in the second inversion, when, if the bass rises, the seventh should rise (as in the case of the dominant seventh). *Note.*—Sometimes the third of the supertonic chord rises to the dominant, forming a dominant concord, before proceeding to its proper resolution, but the subdominant must be introduced in this case on the succeeding chord to avoid modulation. (*b*) On some form (generally an inversion) of the tonic chord. In this case the third must rise to the dominant of the key, and the seventh remain to be the root of the tonic chord, or if the fifth goes to the tonic, the seventh may leap to the dominant or mediant. (*c*) A less rare resolution is upon the subdominant chord when the third falls a chromatic semitone and the seventh remains. All the inversions of this chromatic chord are available.

(3.) The tonic chromatic seventh, which is the tonic major chord with the minor seventh added. In the major key the seventh is chromatic, and in the minor key the third is chromatic. Neither the third nor the seventh must be doubled. This chord is less used than the supertonic seventh. This chord resolves (*a*) on a dominant discord, when the third should rise a minor second and the seventh rise a chromatic semitone. Should the third fall a tone, the fifth of the tonic chord falls a major second to the subdominant of the key. (*b*) On a supertonic discord, when the third rises a tone to the major third of the supertonic, and the seventh falls a semitone. (*c*) On the inversion of a subdominant concord, provided the original key is clearly defined. As in the case of the supertonic seventh, so the tonic chromatic seventh may be used in all its positions, and the rules when approached chromatically and left diatonically—*i.e.* when used for modulation purposes—follow the rules for a dominant seventh. Chord two above is the dominant of the dominant, and chord three is the dominant of the subdominant.

(4.) The chord of the augmented sixth, which is found generally on the minor sixth of the major or minor key, but can also be used on the minor second of the major key, and very rarely of the minor key. The augmented sixth is found in three forms chiefly (see FRENCH SIXTH, GERMAN SIXTH, ITALIAN SIXTH), but other notes occasionally accompany the augmented sixth, besides the third, fourth, and fifth.

(5.) A major common chord on the minor second of the key. This chord may be used in either the major or minor key. In the former key both root and fifth are chromatic, and in the latter the root only is chromatic. The more usual form of this chord is in its first inversion—

called the *Neapolitan sixth.* The third of the chord may be freely doubled in all three positions of this chord, which are *usually* followed by a dominant discord or the tonic chord.

(6.) The above chord with a seventh added. The seventh is generally prepared, the discord resolving on a dominant discord.

(7.) A minor common chord on the subdominant of the major key with its two inversions. The third of the chord is the chromatic note.

(8.) A major common chord on the minor sixth of the major key, with its two inversions. The root and fifth are chromatic notes.

(9.) A major common chord on the tonic of the minor key, with its two inversions. The third is the chromatic note. This chord is only used when the third can be approached by semitone and quitted by step of a semitone on the other side. When this chord is used for the final chord (*Tierce de Picardie*), it is not considered a chromatic chord.

(10.) The diminished triad on the supertonic and its first inversion used in the major key. The fifth is chromatic.

(11.) The augmented triad on the tonic. This chord is by the Day Theory explained as part of the dominant thirteenth, the augmented fifth of the chord being the minor ninth of the dominant enharmonically changed to save accidentals. The augmented fifth generally rises a semitone in its resolution.

(12.) A major common chord on the submediant of the major key.

(13.) A major chord on the mediant of the major key.

These last two chords are useful as cadence chords. In the Day Theory (12) is explained as the thirteenth, minor ninth (falsely written), and third of the tonic, and (13) the same notes derived from the dominant.

(14.) A major common chord on the minor third of the key, the fifth rising to the leading note in resolution.

(15.) A minor common chord on the minor seventh of the key, the minor seventh rising to the leading note in resolution.

(16.) A major common chord on the minor seventh of the key, the resolution being as in the last two chords.

The table on page 35 shows the chords in the major and minor keys of C.

There are, besides the above, several forms of chromatic suspensions formed on the above chords. (See also the SUPERTONIC and TONIC NINTH, ELEVENTH, and THIRTEENTH.) It must be remembered that the chromatic note or notes must in every case be immediately contradicted to avoid modulation, or that the chromatic chord must be followed by some chord which shows that no change of key can exist.

Chromatic Notes, notes not belonging to the diatonic scale, but altered by accidentals, at the same time not causing modulation.

Chromatic Scale. See SCALE.

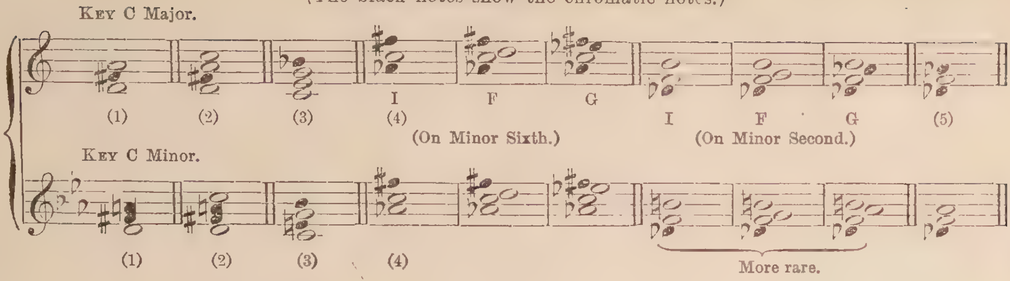
Cimbalo, a member of the dulcimer family. It has a compass of about thirty-five notes, and is popular in Hungarian bands.

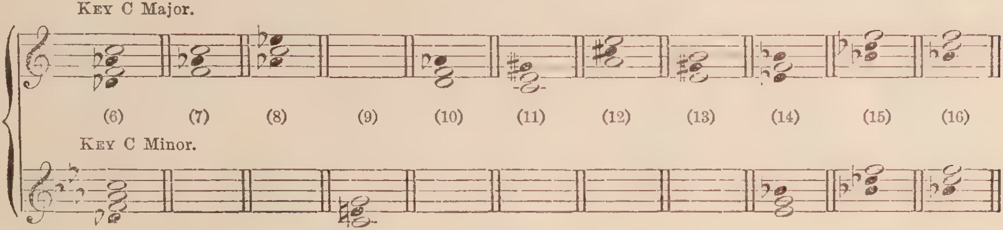
Cipher, the incessant sounding of a note of an organ when wind is in the bellows and no key is played, caused from some derangement of mechanism, such as dirt on the pallet, pull-down wire rusty, pallet spring weak, etc.

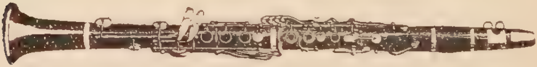
Clarabella, an organ stop of wooden open pipes of soft and sweet quality. It is of 8 ft. pitch. Its octave above (4 ft. pitch) is called the claribel flute.

TABLE OF PRINCIPAL CHROMATIC CHORDS.

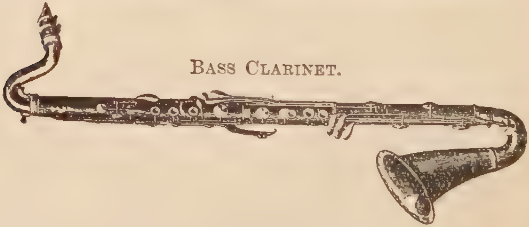
(The black notes show the chromatic notes.)


KEY C Major.
(1)
(2)
(3)
I
(4)
F
G
(On Minor Sixth.)
I
F
G
(On Minor Second.)
(5)
KEY C Minor.
(1)
(2)
(3)
(4)
More rare.


KEY C Major.
(6)
(7)
(8)
(9)
(10)
(11)
(12)
(13)
(14)
(15)
(16)
KEY C Minor.

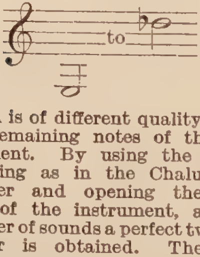


CLARINET.

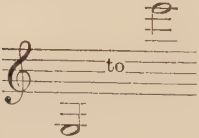


BASS CLARINET.

Clarinet, or CLARIONET. (1.) An instrument (said to have been invented about 1690) having a cylindrical bore ending in a bell, and played by means of a single flat reed held to the mouthpiece by a double band, called the ligature. It has a register, called 'Chalumeau,' of nineteen notes chromatically from



which is of different quality from the remaining notes of the instrument. By using the same fingering as in the Chalumeau register and opening the top hole of the instrument, a new register of sounds a perfect twelfth higher is obtained. The full compass of the clarinet is from



including all the semitones.

There are three orchestral clarinets — viz. in C, in B♭, and in A; that in C, however, is seldom used now. In military bands other clarinets, mentioned below, are in use. All these, with the exception of the clarinet in C, are transposing instruments (*q.v.*), the various transpositions being:—

B♭	1 tone lower.
A	1½ tones lower.
E♭	1½ tones higher.
Tenor in E♭ . .	4½ tones lower.
Tenor in F . .	3½ tones lower.
Bass in B♭ . .	major 9th lower.

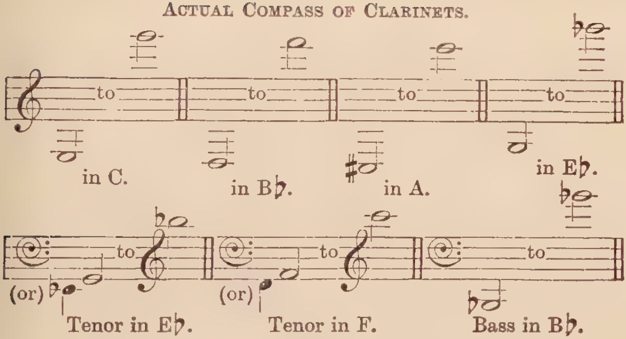
The bass clarinet music is sometimes written in the bass clef, and in this case the actual notes are written.

This choice of instruments obviates the necessity of writing in extreme keys. The table on page 37 gives the *actual* compass of the different clarinets. The clarinet in B♭ is often spoken of as clarinet in B.

(2.) A reed organ stop of 8 ft. pitch, of soft, sweet tone, and should closely resemble the clarinet. It seldom goes below tenor C.

Clarion, a 4 ft. metal reed organ stop of brilliant tone.

Actual Compass of Clarinets.



The upper octave is generally composed of open flue pipes.

Clavichord, the oldest of the family of keyed stringed instruments, dating from the early part of the 16th century. The clavichord was the favourite instrument of J. S. Bach. Its successor was the spinet.

Clavier, a set of keys, either manuals or pedals.

Clef, a character which represents a certain fixed sound, and gives the name of that sound to the line on which it is placed. Clefs are three in number:—The C, 𝄡 or 𝄡, representing middle C (*q.v.*); G, 𝄞, representing *g*, a fifth above; F, 𝄢 or 𝄢, representing *f*, a fifth below middle C. These are often called the tenor, treble, and bass clefs respectively. In Gregorian music two clefs only are used, the C, 𝄡, and F, 𝄢. See Stave.

Close, a cadence—*e.g.* full close = perfect cadence; half close = imperfect cadence.

Close Harmony, chords having the three upper parts lying close together and away from the bass. See Extended Harmony.

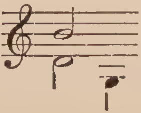
Coda (It.), a tail or ending; that which is added to a composition to enforce finality.

Codetta (It.), a short coda.

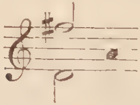
Col, Coll, or Colla (It.), with—as *col arco,* with the bow; *colla voce,* with the voice.

Coloratura (It.), ornamentations of melody, such as runs, trills, etc. See the runs in 'Why do the Nations' (*Messiah*).

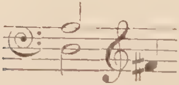
Combination Tones, sounds heard when two loud notes which produce beats are sounded together. There are two kinds, differential and summational, their frequencies or number of vibrations being respectively the differences or sum of the vibrations of the two separate tones which are sounded. For example,



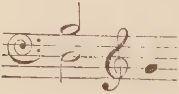
are in the ratio 3 : 5 (see page 87); the differential tone (5 − 3 = 2) will therefore be that which stands to D in the ratio 2 : 3—viz. G (crotchet). Or again,



have the ratio 2 : 5; the differential tone (5 − 2 = 3) will therefore be that which stands to D in the ratio 2 : 3—viz. A (crotchet). In the same way the two sounds



stand as 2 : 3; the summational tone (2 + 3 = 5), therefore, is to D as 2 : 5—viz. F♯ (crotchet); and of



which is 3 : 5; the summational tone (3+5=8), therefore, is to D as 3 : 8—viz. G (crotchet).

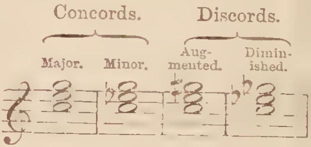
Differential tones were discovered by Tartini, and summational tones by Helmholtz. Combinational tones are also called *resultant tones.*

Come (It.), as—*e.g. come prima,* as at the beginning.

Comes (Lat.), the answer of a fugue. See Dux.

Comma, the small divisions of the octave. A comma is approximately $\frac{1}{53}$ of the octave, or the difference between a major and a minor tone—*i.e.* the difference between the ratios 8 : 9 and 9 : 10—viz. $\frac{81}{80}$.

Common Chord, any note with its third and fifth and (optionally) its octave. Without the octave it is usually called a triad. There are four kinds of triads, named according to its third when the fifth is perfect, but according to its fifth when it is not perfect. The following example will show these four kinds of triads:—



If the triads of the major scale be analyzed, it will be seen that those on the tonic, subdominant, and dominant are major; on the supertonic, mediant, and submediant are minor; and that on the leading note is diminished.

The triads of the minor scale are: on the tonic and subdominant minor, on the dominant and submediant major, on the supertonic and leading note diminished, and on the mediant augmented. There are six concords in the major key (the mediant is best used when preceded or followed by a triad not having in it the fourth of the key) and four in the minor key. In figured bass no figuring is required for the root position of a common chord, $\substack{5\\3}$ being always understood, except (1) when one of the notes of the chord requires an accidental—*e.g.* the third of the dominant chord in the minor mode; (2) when it follows another chord on the same bass note. In more than three part harmony one of the notes must be doubled—*i.e.* it must be used twice. The best note to double in primary triads is the root, and in secondary triads the third. (See Triads.) The following rules and recommendations will be found helpful in common chord successions to an elementary pupil :—

1. Do not double the third if it is a major third unless absolutely necessary, and then it is best when approached and quitted by step. When the dominant chord is followed by the submediant chord, the third of the latter chord, although major, must be doubled. Notice that this note is the keynote. The best note to double is the oot (bass).

2. *Never* double the leading ote, except in a repetition of sequence. In a perfect cadence q.v.) the leading note must rise o the keynote.

3. Do not omit the third of he chord; the fifth may be mitted.

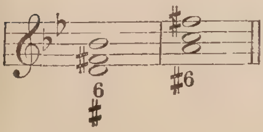
4. Avoid as much as possible noving the parts by leaps, and f a note belongs to two chords eep it stationary.

5. When the bass moves by tep, let the other parts move n contrary motion to the bass.

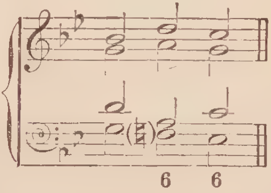
6. Keep the parts as nearly quidistant as possible. Except or special effects, the greatest istance should be between enor and bass.

7. Avoid consecutives (*q.v.*).

As there are three notes in common chord, there must be wo inversions. The first inver-ion has the third in the bass, nd the intervals above it are a hird and a sixth. It is figured , the third being understood, nd therefore not requiring to e figured unless bearing an ccidental, when it is figured ac-ordingly thus :—

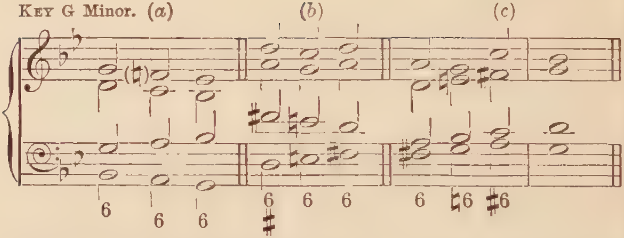


A first inversion is available as a concord on every note of the major scale, and on every note except the dominant (*i.e.* the first inversion of the mediant) of the minor scale. When the bass moves by step *downwards* from tonic to submediant in the minor key, and in this case only, a first inversion may be taken on the minor seventh of the scale, thus :—

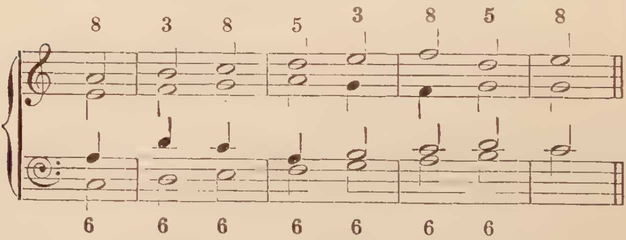


(See also overture to *Ruy Blas*, Mendelssohn.) When an upper part descends from the tonic to the submediant through the minor seventh of the key (melodic minor scale), that seventh may be root of a first inversion on the supertonic (see (*a*)). Also, when the bass moves upward through the melodic minor scale from dominant to leading note, the major sixth of the key may bear a first inversion (see (*b*)); and should an upper part move through the same progression, a first inversion of the chord of the major sixth of the scale may be taken on the keynote (see (*c*)).

The rules for doubling in the root position apply to first inversions. In order to avoid consecutives in a succession of first inversions—‘chords of the sixth’—the following rule should be remembered :—Place the root, as a general rule, in the highest part, the fifth of the chord in either of the other parts, and let the third part, whichever it may be, alternatively double the root



and third and sometimes the fifth, thus :—



The figure above shows which note is doubled; the third part, or doubling part, is in black notes, except in two final chords.

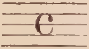
The second inversion has the fifth in the bass, and the inverted intervals above it are now a fourth and a sixth. It is figured $^{6}_{4}$. Although any common chord *may* be taken in this position, it is not usual to find others than the tonic, dominant, and subdominant so taken—*i.e.* a $^{6}_{4}$ on the dominant, supertonic, and tonic respectively. The following important rules apply to the second inversion :—

1. The best note to double is the bass—*i.e.* the fifth of the chord.

2. A $^{6}_{4}$ should be *approached* (*a*) from a chord on the same bass note; (*b*) *by step* from the inversion of another chord; (*c*) *by leap or step* from the root position of another chord; (*d*) *by leap* from another position of the same chord.

3. A $^{6}_{4}$ must be *followed* (*a*) by a chord on the same bass note (or its octave). In this case the $^{6}_{4}$ must be on a stronger part of the bar than the following chord, unless it is also preceded by a chord on the same bass note (see above, 2). (This is often called a cadential $^{6}_{4}$, and the parts generally proceed by 6 going to 5, and 4 to 3.) (*b*) By a chord on the bass note, a tone or a semitone above or below it. This chord may be either in root position or an inversion. (*c*) Another position of the same chord. Sometimes the bass of a second inversion moves to other positions of the same chord, but when that particular chord is quitted the rules above should be observed.

Common Time. When the accents occur on alternate beats the time is known as 'common time.' It was originally called imperfect time, and was marked by part of a circle, thus C, to distinguish it from perfect (triple) time, which was marked by the sign of perfection, the circle. It is now printed as the letter C, thus :—



See TIME.

Communion. (1.) A passage from Holy Scripture sung to a Gregorian melody, after the *Agnus Dei*, during the Communion. (2.) A hymn sung instead of or after the above.

Comodo (It.), conveniently; moderately; without haste.

Compass, the range of notes, from the lowest to the highest, which can be produced by a certain voice or instrument.

Composition Pedals, iron pedals placed over, but clear of, the pedal board on organs. These, by different forms of mechanism, control the stops, throwing them out or in, or out and in, in set combinations. They should be always double-acting—*i.e.* not only throwing out the arranged set, but at the same moment throwing in all other stops on the manual or pedal to which they belong. Composition pedals are generally arranged from left to right, thus : (1) *p*, (2) *mf*, (3) *f*, (4) *ff* ; the composition pedals of the swell organ being over the lower half of the pedal board, and of the great organ over the upper half. See ORGAN—*Pneumatic Pistons.*

Compound Intervals, intervals greater than an octave. See INTERVALS.

Compound Time. See TIME.

Compressed Score, short score. See SCORE.

Con Amore (It.), with love; lovingly.

Con Anima (It.), with soul.

Con Brio (It.), with brilliancy.

Concertina, THE ENGLISH, an expansible instrument having a keyboard at each end with the bellows between. It was invented by Sir Charles Wheatstone about 1827. When the key is depressed, the wind from the bellows passes through apertures causing free reeds of best-tempered steel to vibrate. Concertinas are of different sizes and pitch, the compass being about four octaves. All can be made with double action—*i.e.* whether the bellows be compressed or drawn out the same note is produced—but in the lowest pitched instruments the single action is generally used. All concertinas are tuned on the equal temperament system.

Concerto (It.), a composition for a solo instrument and orchestra, in which both solo and orchestral parts are of importance, each being heard separately and together, the solo part being so designed as to show off the skill of the performer, and the orchestral portion—the tutti—serving not only as an accompaniment, but an interweaving of the subjects and their development and episodes, the solo and tutti working in accord—'in concert.' A concerto is written in three movements, and the plan somewhat in sonata form. The modern concerto is much in the form that it was brought to by Beethoven.

Concerto Grosso (It.), a suite for certain solo instruments and orchestra.

Concertstück (Ger.), a concerto; a concert piece.

Concord, a chord requiring neither resolution nor preparation. See DISCORD.

Concordant Intervals. These are the perfect fourth, fifth, and octave, called perfect concords, and the major and minor thirds and sixths, called imperfect concords.

Conductor, the director of a chorus or orchestra. The conductor not only has to beat the time, but to infuse into the performers the true spirit and interpretation of the composition to be performed.

Con Energia (It.), with energy.

Con Espressione (It.), with expression.

Con Forza (It.), with force.

Con Fuoco (It.), with fire; with passion.

Con Grazia (It.), with grace.

Conjunct Motion, when a part moves by step of a second. See Disjunct Motion.

Con Moto (It.), with motion.

Consecutives, a term applied to forbidden progressions between voices or parts. The following are the chief forbidden consecutives :—

1. No two parts may proceed in perfect fifths, eighths, or unisons, but a perfect fifth may be followed by a diminished fifth, also a diminished fifth by a perfect fifth, provided it is not between the bass and an upper part.

2. The extreme parts (*i.e.* the outside parts) may not proceed by similar motion to a perfect fifth or eighth. This is sometimes called hidden consecutives.

3. No two parts should proceed in seconds or sevenths, unless one be a passing note.

4. No upper part may proceed in fourths with the bass, unless the second fourth is augmented, or a passing note.

5. No two parts should proceed from a second to a unison, or by similar motion to a unison, nor from a seventh or ninth to an octave when one moves by step and the other a third.

6. In two-part writing the major third on the subdominant may not follow or precede the major third on the dominant. See Mi contra Fa.

7. In two-part writing a third should not be followed by a fifth when both parts move by step.

The following are important exceptions to the above :—

1. (*a*) The extreme parts often proceed in fifths either by contrary or similar motion between tonic and dominant, and between tonic and subdominant, and in a succession of chromatic discords. These are better by contrary than by similar motion. Examination candidates should not employ this exception. (*b*) When a whole passage moves in octaves or unisons it is called doubling the part, and is not called consecutives.

2. (*a*) Hidden fifths and eighths are permitted (i) between tonic and dominant and tonic and subdominant chords, provided the top move by step; also in changing from one position to another of the same chord; (ii) hidden fifths are permitted between supertonic and dominant chords when the bass falls a fifth and the top part falls a third from the subdominant to the supertonic. (*b*) Hidden eighths are also permitted when the second chord is a second inversion.

3. (*a*) Unless one is a passing note, and then it is better to the eighth than the unison. (*b*) In the case of certain suspensions (*q.v.*).

Consequent, the answer to an antecedent (*q.v.*).

Console, the manuals, pedals, draw stops (or in some organs stop-keys instead), accessories, etc., of an organ. The console of the Town Hall organ, Sydney, N.S.W., built by Messrs. W. Hill and Sons, London, which is the largest in the world, has five manuals, with eight stops on the echo organ (see illustration under ORGAN)—top manual (1) 20 on the solo; (2) 24 on the swell; (3) 28 on the great; (4) 20 on the choir—lowest manual; (5) 14 accessory stops, couplers, etc., and 26 on the pedal organ, including the only 64-ft. reed contra trombone, the tongue of the longest reed being 2 ft. long, the foot of the pipe having a glass front showing this tongue, the vibrations of which are clearly visible.

Consonance, a concordant interval (*q.v.*).

Con Sordini (It.), with mutes (*q.v.*). In pianoforte music *con sordini*, with dampers, signifies that the right pedal is *not* to be used. See also UNA CORDA.

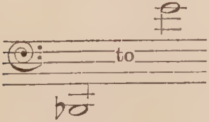
Con Spirito (It.), with spirit.

Con Tenerezza (It.), with tenderness.

Continuo (It.). See BASSO CONTINUO.

Contra-basso (It.), double bass (*q.v.*).

Contra-bassoon, CONTRAFAGOTTO (It.), or DOUBLE BASSOON, is an octave lower in pitch than the bassoon. In length it is, including the crook, a little over 12 ft. internally, and for ease in handling it is curved four times. Its compass is from

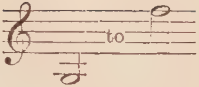


including all the chromatic notes, and it sounds an octave lower than the written notes.

Contra-fagotto (It.), contrabassoon (*q.v.*).

Contra-gamba, a 16-ft. open metal organ stop of reedy quality. It is an octave below the gamba.

Contralto, the lowest of the voices of women. The ordinary compass is from about



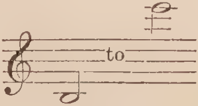
but it often extends from E to G (three notes more than the compass given above). It is sympathetic and serious in tone-colour and of peculiar richness and fullness, especially in the lower range. It owes its present importance to Rossini and other Italian composers.

Contra-posaune (It.), a very powerful reed organ stop of 16 or 32 ft. pitch. It is made either of metal or wood.

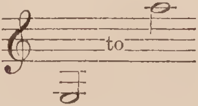
Contrapuntal, belonging to counterpoint.

Contrary Motion, the moving of parts in opposite direction, either by step or skip. See MOTION.

Cor Anglais. (1.) An instrument which may almost be termed a tenor oboe. It is a transposing instrument sounding a fifth lower than the written notes. Its compass is from



sounding

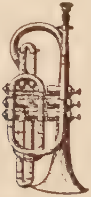


including all the semitones. It is found as *oboe di caccia* in the scores of Bach. (2.) An organ stop of 8-ft. pitch, having a free reed.

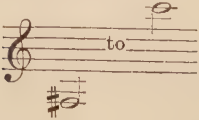
Coranto (It.), an Italian country dance. See COURANTE.

Corda (It.), a string.

Cornet, or CORNET-À-PISTONS. (1.) A brass instrument having a cup-shaped mouthpiece, and three pistons or valves. It is easier to play than the trumpet, but its tone is far less brilliant, and it is often used unfortunately as a substitute for that instrument. The cornets mostly used are those in B♭ and in A, but other keys are obtainable by using crooks. Music for the cornet is always written in the treble clef, and with the exception of that in C, all cornets are transposing instruments sounding lower than the written notes. Its compass is from



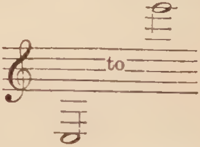
CORNET.



(written notes), including all the semitones. (For fingering, see SAXHORNS.) There is besides the foregoing a soprano cornet in E♭, sounding a minor third higher than the written notes. (2.) A solo-stop on old organs.

Corno, French horn (*q.v.*).

Corno di Basetto, the basset horn. This instrument is similar to the tenor clarinet in F (see CLARINET), but having four extra keys. It is a transposing instrument sounding a perfect fifth lower than the written notes. Its tone is finer and fuller than the clarinet. Its written compass is from



including all the semitones.

Corno di Caccia, hunting horn. See COR ANGLAIS.

Corno Inglese. See COR ANGLAIS.

Cornopean, an 8-ft. metal organ stop of firm sonorous tone.

Coulée, TIERCE. See SLIDE.

Counterpoint, the art of combining melodies. Contrapuntal study is divided into five species:—

1. Note against note of the canto fermo.
2. Two or, in triple time, three notes against one of the canto fermo.
3. More than two notes against one of the canto fermo.
4. Syncopated.
5. Florid.

The terms Student's and Composer's Counterpoint are borrowed from C. W. Pearce, Mus.D., Cantab., as well describing the serious and elementary training studies of a student, and the practical and more advanced work of a composer.

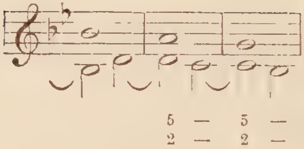
In Student's Counterpoint diatonic concords and their first inversions only are permitted; the use of passing notes and suspensions; one chord in a bar (as a general rule); and the avoidance of chromatic notes and unnecessary modulation. Melodic tautology must also be avoided. In the first and last bars a perfect concord preferably should be used.

In two-part writing, first species, the unison is forbidden at the beginning of any bar except the first and last, and not more than three thirds or sixths should be used consecutively. Not more than two *leaps* should be taken in the same direction. The leading note should be the last note but one of the counterpoint.

The second species is a variation of the first. The counterpoint begins with a rest of the value of the following notes. The first note should be a concord, and in all succeeding bars after the first. The second note in the bar is preferably a passing note, or a note of the same harmony. Avoid $^{6}_{4}$, caused by placing the fifth of the chord in the counterpoint below a canto fermo for the second note of a bar. In addition to the ordinary consecutives (*q.v.*) the following must be avoided:—Eighths and fifths must not occur on similar beats of two successive bars. If one (or both) of the second notes of two successive bars be a passing note, fifths may be *tolerated*. Two chords may occasionally be used when the counterpoint is below the canto fermo and in the cadence. Avoid arpeggio passages.

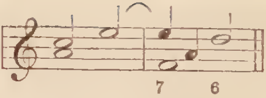
In the third species the counterpoint begins with a rest equivalent in value to the following notes, and the initial note should be a perfect concord. The first note of every succeeding bar is a concord, whilst the other notes should be a judicious mixture of passing notes and harmony notes, and occasional changing notes, moving as smoothly as possible. Avoid arpeggios and the tritone as the extreme notes of a figure. Never leap in the same direction after three or four conjunct notes. The fifth of the chord may be used in the bass, provided it is not the highest or lowest note of the bar. Consecutive fifths or eighths should not occur with less than four notes between, unless one is a passing note. The unison must not be used at the beginning of any bar except the first and last. There should be varied and not repeated melodic figures.

The fourth species is a variation of the first, inasmuch as there is only one note to each note of the canto fermo; but this note is sounded after the canto fermo, and held over the next note of the canto fermo—*i.e.* syncopated. The syncopation may occasionally be broken for one bar only, in order to avoid melodic tautology, an unresolved discord, or a bad chord progression. Both notes in this bar will be harmony notes. The initial and final notes should be perfect concords. The counterpoint should begin with a rest of half the value of the canto fermo notes, unless the canto fermo moves at the opening from tonic to subdominant or submediant, in which case, if the counterpoint be below, there may be two notes in the first bar, the second of which (an imperfect concord) must be tied to the first note of the next bar. The rules of suspension (*q.v.*) must be strictly observed. The following suspensions may be used above the canto fermo: 9—8, 7—6, 4—3, and occasionally 5—6; and below the canto fermo the inversions of the above—*i.e.* $\begin{smallmatrix}4\,-\\2\,-\end{smallmatrix}$ $\begin{smallmatrix}5\,-\\2\,-\end{smallmatrix}$, the suspension moving downwards. Avoid a second inversion. The unison may occasionally occur as a syncopated note at the beginning of a bar. Consecutive and hidden eighths and fifths must not occur on the second half of successive bars, but fifths may occur on the first half of successive bars, especially when used as suspended discords resolving on the sixth of the canto fermo; *e.g.*—

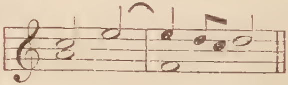


The leading note, when held as a syncopation, may be doubled on the first beat of the bar, but a discord must never be doubled.

In the fifth species the counterpoint may begin as in the second, third, or fourth species, or with a crotchet rest followed by a crotchet and minim. In other bars the second and fourth species are used rarely, and the third for not more than a bar and two half-bars continuously. The same rhythmical figure should be avoided in successive bars. Quavers should be used sparingly, and then only on an unaccented beat. They must be approached and quitted by step only. Avoid dotted notes in two-part counterpoint, and always tie a minim at the end of a bar to the next bar when preceded by shorter notes. When the fifth species is combined with other species it will have more movement; minims, both tied and untied, may be more freely used, and there will be more crotchet movement. A dotted minim on the first beat of the bar or a dotted crotchet on the first or third beat is allowed, as is an occasional semibreve, but it is better to tie long notes over a bar when they are used. The fewer quavers used the better, and the aim should be to obtain a flowing dignified melody, and not a mixture of the various species in successive bars. Ornamental resolutions of discords are allowed; *e.g.*—



or



The two examples on pages 48–51 show combined species.

The following memorandum on strict counterpoint was issued in May 1911, in accordance with a request from the Council of the Union of Graduates in Music, the signatories being:—

WALTER PARRATT, *Professor of Music in the University of Oxford.*

PERCY C. BUCK, *Professor of Music in the University of Dublin.*

JOSEPH C. BRIDGE, *Professor of Music in the University of Durham.*

J. FREDERICK BRIDGE, *King Edward Professor of Music in the University of London.*

WALTER CARROLL, *Lecturer and Examiner in Music, University of Manchester.*

CHAS. W. PEARCE, *Dean of the Faculty of Music in London University, and Examiner in Music in the University of Durham.*

C. HARFORD LLOYD, *Late President of the Union of Graduates in Music, and Precentor of Eton.*

H. A. HARDING, *On behalf of the Council of the Royal College of Organists.*

'The following remarks refer to counterpoint written against a canto fermo in semibreves. In all other cases the same principles can be readily applied:—

'(1.) The parts may cross with

reason in counterpoint for more than two voices.

'(2.) While it is preferable that the first note of the counterpoint shall make a perfect concord, the use of the third of the chord is not considered to be an offence.

'(3.) Modulation to nearly related keys may be sparingly used after the original key has been established.

'(4.) Syncopation, in examples of the fourth species, may occasionally be broken.

'(5.) In combined counterpoint (by which is meant the presence in the score of at least two parts which move in notes shorter than semibreves—the optional inclusion of the fifth species must, of course, be understood) dotted minims and dotted crotchets may be used, the latter sparingly.

'(6.) A crotchet should be seldom tied to a crotchet.

'(7.) Two chords may be used in a bar, although it is recognized that the use of one chord in a bar is often stronger in effect.

'(8.) More than two consecutive quavers should not be used; and these groups of two quavers should occur on the second and fourth beats of the bar in conjunct motion.

'(9.) A skip of an octave to the first of a group of two quavers is permissible. In all other cases quavers should be approached and quitted in conjunct motion.

'(10.) Changing notes may be used, but except in the cadence they should be rare.

'(11.) A second inversion should not occur on the first beat of any bar, unless the fourth of the chord, having been previously prepared, is resolved in the same bar.

'(12.) The objection to consecutive perfect fifths does not depend on the number of notes intervening, but on the character of the fifths themselves; for instance, two perfect fifths are always permissible, with one or more notes intervening, provided that at least one of the fifths is unessential.

'*General Note.*—It is not, in our experience, sufficiently borne in mind that anything in the nature of a "licence" should be used with reservation.

'Printed by order of the Council of the Union of Graduates in Music.

'E. F. Horner,
'*Hon. Secretary.*'

The signatories add:—

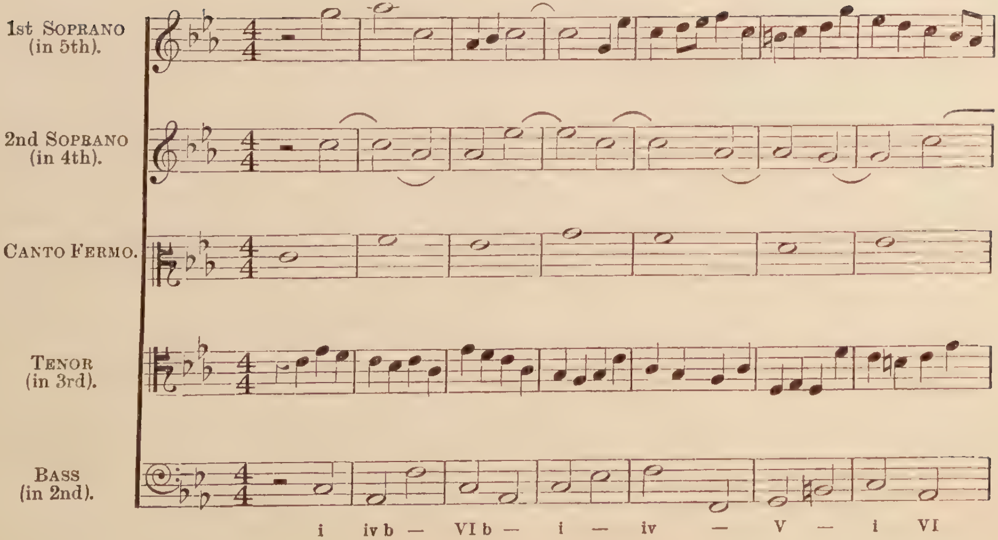
'We cannot in any way bind our universities, boards of studies, fellow-examiners, successors, or any persons whatever, to the views expressed; these views are offered as our private and unanimous opinions, in deference to the assurances we have received that students and teachers fear lest counterpoint considered good in one quarter may be considered bad in another.'

In Composer's Counterpoint the predominant theme, or canto fermo, need not be diatonic, nor consist of notes of equal length. The added parts should bear some resemblance to one or other of the different species, and not be mere part writing. Modern harmony may be used, and more than one chord is allowed in the bar. Modulation is an essential feature, and discords may occur by percussion, provided fundamental laws of euphony are not violated. The parts may be either vocal or instrumental, and the movement of the contrapuntal parts need not be restricted to one part, but may be distributed through the score.

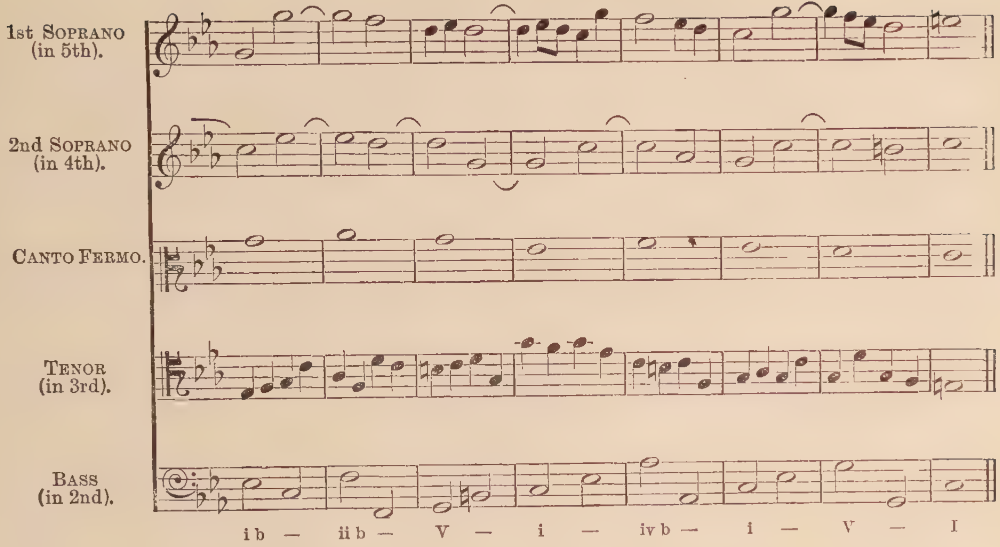
Counter-subject. (1.) The accompanying part to the 'answer' in a fugue. (2.) Second

1. EXAMPLE OF COMBINED SPECIES.

H. W. W.

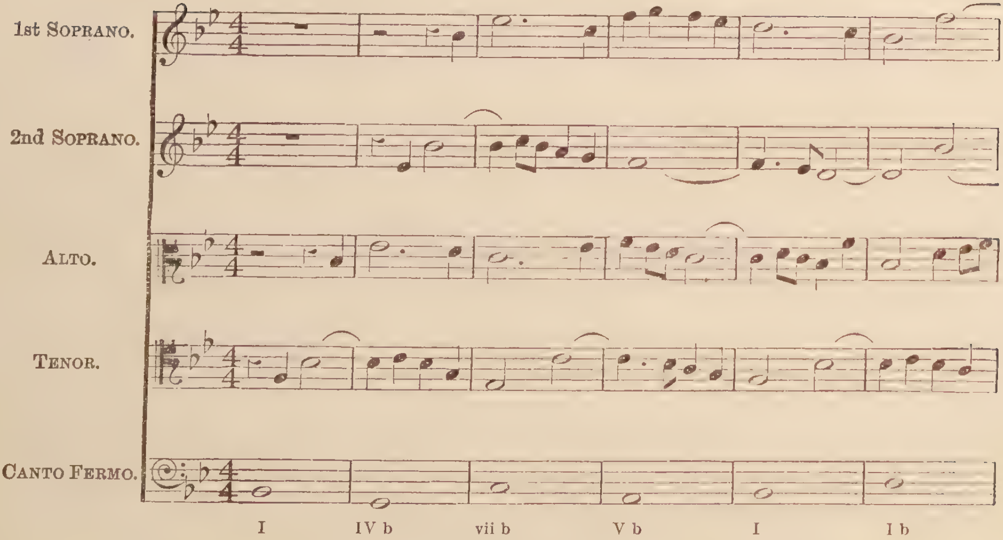

1st SOPRANO (in 5th).
2nd SOPRANO (in 4th).
CANTO FERMO.
TENOR (in 3rd).
BASS (in 2nd).
i
iv b —
VI b —
i —
iv
—
V —
i
VI

Example of Combined Species (*Contd.*).

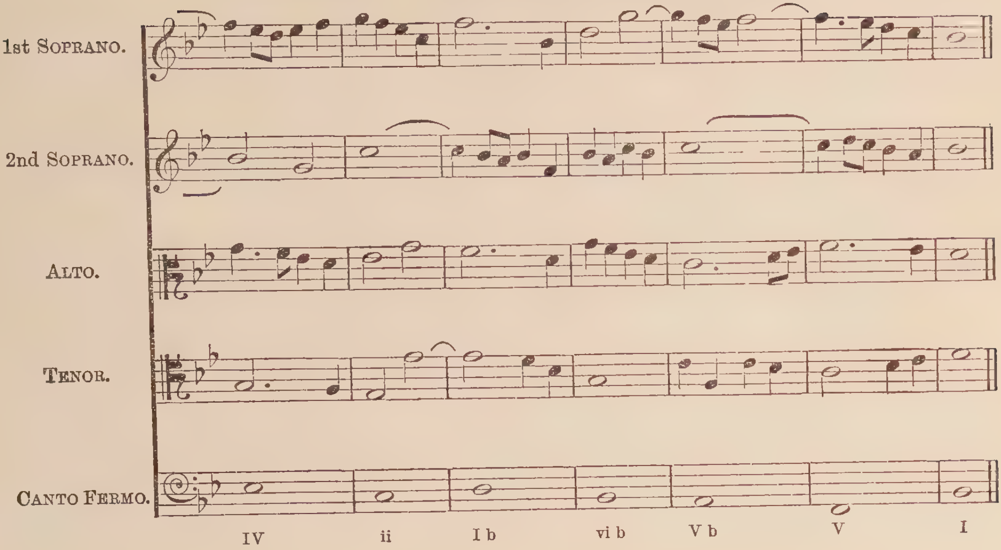

1st Soprano (in 5th).
2nd Soprano (in 4th).
Canto Fermo.
Tenor (in 3rd).
Bass (in 2nd).
i b — ii b — V — i — iv b — i — V — I

2. EXAMPLE OF FLORID (FIFTH SPECIES) COUNTERPOINT.

H. W. W.


1st SOPRANO.
2nd SOPRANO.
ALTO.
TENOR.
CANTO FERMO.
I
IV b
vii b
V b
I
I b

EXAMPLE OF FLORID (FIFTH SPECIES) COUNTERPOINT (*Contd.*).


1st SOPRANO.
2nd SOPRANO.
ALTO.
TENOR.
CANTO FERMO.
IV
ii
I b
vi b
V b
V
I

subject of a double fugue, when both subjects are announced together at the beginning.

Counter-tenor, the male voice called alto (*q.v.*).

Coupler, mechanical devices for 'coupling' one manual to another, or the pedals to the several manuals. They consist of—(1.) Unison coupler, which unites the corresponding note of another manual to the note played. (2.) Super-octave coupler, which unites the note an octave higher to the one played. Super-octave couplers can be made to act either on the same or another manual. (3.) Sub-octave coupler, which unites the note an octave lower to the one played. This coupler can also be made to act either on the same or another manual. (4.) Unison-off coupler which causes the notes struck to be silent, thus allowing some other coupler to be used without the unison. The most usual couplers are swell to great, swell to choir, choir to great, great to pedals, swell to pedals, choir to pedals, and the sub and super octaves. In four-manual organs the solo is also coupled to the several manuals and pedals.

Couplet, a group of two notes to be played in the time of three. See TRIPLET.

Courante. (1.) An old French dance in triple time of rather lively movement, beginning with a short note before the bar-line. It was often included in the 'suite,' after the allemande. In treatment it was often very elaborate, and there is a prevalence of alternations of cross rhythms such as $\frac{3}{2}$ and $\frac{6}{4}$ bars. See Bach's *Suites Anglaises*. **(2.)** Another form (the Italian), also in triple time and of quick movement. It consists mainly of 'running' passages. See *Suites Françaises* of Bach. **(3.)** A third form, having neither the cross rhythms of one, nor the running passages of two, is found in some of Handel's courantes. See the *Lessons*.

Crescendo, gradually increasing in loudness. Abbreviation <, or *cres.*

Crooks, smaller interchangeable tubing by which the bore of the trumpet, horn, etc., may be lengthened, and so alter the pitch by lowering it to the desired key.

Crotchet. A quarter note, or rest. See NOTES and REST.

Csárdás, a Hungarian dance in common time, which beginning slowly gradually grows more wild and lively.

Cue, the last notes of some other part inserted, as small notes, in a copy as a guide for correct entry after rests.

Cymbals, a pair of thin plates of metal somewhat in the shape of plate covers. A strap is inserted in the centre by means of which the player holds one in each hand. In playing they are caused to slide one against the other.

D

D, the second note, or supertonic in the scale of C, and the key-note or tonic of the major scale with two sharps, and of the relative minor to the scale of F. D is one of the open strings on all stringed instruments, as will be seen by referring to the different instruments—violin, etc.

Da (It.), from, by, in, etc.

Da Capo, from the beginning [head] (of a movement). Abbreviated D.C. In the performance of the minuet or scherzo, etc., al intermediate repeats (*q.v.*) occurring in the Da Capo are omitted.

Dal Segno, from the sign 𝄋. Abbreviated D.S. The sign is placed at the point whence the repeat is to be made, and a similar sign placed from which the repeat is to commence. Dal segno is used when the repeat is not from the beginning. See DA CAPO.

Damper, a piece of felt added to each set of strings or string of the pianoforte, which is held away from the strings when the key is played, and rests against them when the key is released, thus 'damping' or preventing their vibration. The dampers can be permanently held away from the strings by the use of the right pedal (*q.v.*). When the dampers are below the point of contact of hammer and string, it is called the under-damper action; when above, the over-damper action. The former is somewhat quicker in its action. See PIANOFORTE.

Dash. (1.) Staccatissimo. See STACCATO. (2.) In figured bass a dash or line through a figure raises the note represented by that figure a semitone. (3.) See SLIDE.

Day Theory, a treatise on harmony, by Alfred Day, M.D., which has met with much opposition from certain musicians of standing, whilst others of no less ability have warmly supported it. Dr. Day in his theory derives all his notes from the natural harmonic series, and all chords from three fundamental tones or roots—viz. tonic, dominant, and supertonic. As one example of the consequence of this theory, the important chord of the subdominant is looked upon as being part of the dominant eleventh—viz. the seventh, ninth, and eleventh of that chord. Mr. Charles Stephens pointed out that whilst the tonic and mediant stand as a true major third—*i.e.* 64 : 80 in the tonic chord—in the supertonic ninth the same two notes have the ratio 63 : 81, and in the dominant thirteenth they have the ratio 66 : 78, so that notes of different pitch are made interchangeable by this theory; and he uses this as one point of attack against this theory, claiming that physically it is false. In the Day Theory chords are classified under concords, fundamental discords, and secondary or artificial discords; and this, it is claimed, gives an intelligible classification and explanation of the use of chordal combinations by the great composers both past and present, affording a clear explanation of many points of difficulty, and removing discrepancies between the laws of early theorists and the practice of modern composers.

Decani (Lat.), that side of a choir on which the dean sits. The opposite to the cantoris. The decani side is on the south or right side of the choir.

Deciso (It.), decided.

Declamato (It.), with a correct and distinct enunciation.

Decrescendo, decreasing in loudness. Abbreviation > or *decres.*

Degree, each step (line or space) of the stave.

Degrees, MUSICAL, the university distinctions conferred after examinations. These degrees are bachelor (Mus.B. or B.Mus.), and doctor (Mus.D. or D.Mus.). At Cambridge there is also the degree of master of music (Mus.M.). These degrees are conferred by the following universities :—Oxford (Oxon.); Cambridge (Cantab.); Dublin (Dubl.); Royal University of Ireland (R.U.I.); Durham (Dunelm.); London (Lond.); Victoria, Manchester (Vict.); St. Andrews; Edinburgh (Edinb.); Wales; and by the Archbishop of Canterbury (Cantuar.).

Delicato (It.), delicately.

Delicatezza, CON (It.), with delicacy of performance.

Delirio, CON (It.), with excitement; with frenzy.

Demisemiquaver, a one thirty-second note or rest. See NOTES and REST.

Descant, or DISCANT, the earliest form of counterpoint. The term was afterwards applied to the air in polyphonic music.

Desto (It.), sprightly.

Development, the working out of 'subjects' in classical music. In sonata form the development begins after the double bar. See BINARY FORM.

Di, by; with.

Di Grado, by degrees.

Di Peso, or DI PORTA, at once.

Diapason, the principal foundation stop on an organ. Diapasons are of two kinds—open and stopped. The open diapason on the manuals is made of metal, tin, or zinc (sometimes some of the lowest pipes are of wood), and is of 8 ft. length, the pipes often being placed in the front of the organ case. The open diapason on the pedals is generally of wood, and of 16 ft. length. Organs often have two or more open diapasons of different scale—large, medium, and small. The stopped diapason is generally of wood, with the upper end stopped or covered, and is of 8 ft. tone on the manuals and of 16 ft. tone on the pedals. In the latter case it is generally called bourdon. In France, diapason designates musical pitch.

Diapason Normal, one of the recognized pitches, also called New Philharmonic or Concert. A = 439 and C = 522 double vibrations per second at 68° Fahrenheit. The French diapason normal is slightly lower, A being 435 vibrations. The Diapason Normal is the pitch in use at the Philharmonic Society, Royal Academy, and Royal College of Music, Queen's Hall, etc. The Old Philharmonic or military (Kneller Hall) pitch is higher, the vibrations being A = 455, and C = 540. See PITCH.

Diatonic, consisting chiefly of tones, as opposed to chromatic, which consists of semitones.

Diatonic Scale, a series of eight sounds arranged in alphabetical order and in the following ratios :—

$$1,\ \tfrac{9}{8},\ \tfrac{5}{4},\ \tfrac{4}{3},\ \tfrac{3}{2},\ \tfrac{5}{3},\ \tfrac{15}{8},\ \tfrac{2}{1}.$$

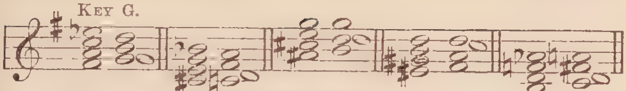
These give the following intervals in succession: Major second, major third, perfect fourth, perfect fifth, major sixth, major seventh, and perfect eighth—the steps being successively tone, tone, semitone, tone, tone, tone, semitone. This is called the Major Mode. There is also another form of diatonic scale called the Minor Mode. See SCALE.

Diesis, THE ENHARMONIC, the small interval between any two notes practically the same on keyboard instruments—*e.g.* B♯, C. The ratio of the diesis is 125 : 128. Also called the enharmonic change.

Diminished Interval, an interval containing one semitone less than minor or perfect. See INTERVAL.

Diminished Seventh, CHORD OF THE. This chord consists of three minor thirds superimposed. It is chiefly found on (1) the leading note; (2) the sharpened fourth; (3) sharpened second; (4) sharpened sixth; (5) mediant of the key, as shown on page 55.

By some theorists this chord is considered to be the first inversion of the minor ninth, with the root omitted (see DOMINANT NINTH, SUPERTONIC NINTH, and TONIC NINTH). The difference between the intervals of the dominant and the diminished seventh will be seen from the following :—

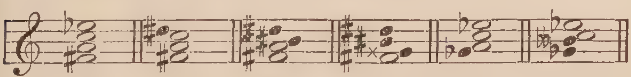


Intervals from bass in chords of—

(*a*) *Dominant seventh :*
Minor seventh.
Perfect fifth.
Major third.
Bass note.

(*b*) *Diminished seventh :*
Diminished seventh.
Diminished fifth.
Minor third.
Bass note.

The chord of the diminished seventh is of very frequent occurrence, and as it is available in all its inversions, and each note can be enharmonically changed, it is especially useful in modulation. The notes of the chord are the same in both the major and the minor key ; it can therefore be approached in one key and either be resolved in that key or in any other key, major or minor, by this enharmonic change. The following example shows this chord with enharmonic changes, the changed notes being black, and some keys in which it appears below each, together with the figuring :—



♭7	♯6	♯6 ♯4 3	♯6 ♯4 ×2	♭6 4 2	♭6 4 ♭♭3
G D C	E B A	C♯ G♯ F♯	A♯ E♯ D♯	B♭ F E♭	D♭ A♭ G♭

This example would require extra or altered accidental figuring according to the key signature in use. The above figuring applies to key C: for example, in B major the second chord would be figured $\substack{6\\ \natural 5.\\ \natural}$

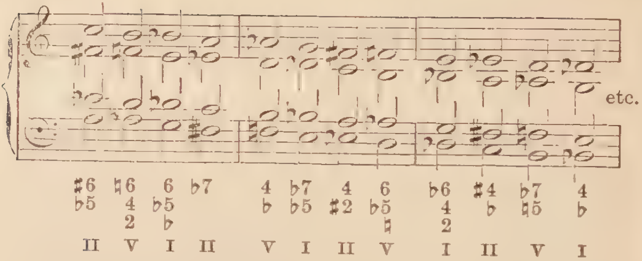
In cases of enharmonic modulation (*q.v.*), it is better to write the chord in the notation of the key being approached. In resolving this chord the several discordant notes must be considered and treated accordingly.

The example given on page 56 will show the chromatic scale of C harmonized wholly by diminished sevenths, and the figuring of each ; also the so-called roots when considered as minor ninths, the roots being I. (tonic), II. (supertonic), V. (dominant).

Diminished Third, CHORD OF, an inversion of the chord of the augmented sixth, being the inversion of this augmented sixth. (See CHROMATIC CHORD (4).) It is seldom used except in the form known as the German sixth.

Diminuendo (It.), gradually diminishing in volume of sound ; abbreviated, *dim.* or >.

Diminution, the subject of a canon or fugue introduced during the composition in notes of shorter value. See AUGMENTATION and IMITATION.



Direct, the following mark, w, placed at the end of a stave, either in a space or on a line, to indicate the note in the next corresponding stave to be performed.

Direct Motion, moving of parts in a similar direction, either by step or skip. See Motion.

Dirge, a composition of a funereal character.

Discant. See Descant.

Discord. (1.) A chord having one or more notes dissonant with another. Having an incomplete effect, it requires resolution, and often preparation also. Often one discord follows another, thus postponing the resolution which a concord gives. Many discords which hitherto have been prepared are now taken without preparation. The nearer the notes forming the dissonance are, the harsher will the chord be. Diminished dissonances generally approach each other, and augmented ones depart from each other in resolving. The discordant intervals are seconds, sevenths, and all augmented and diminished intervals. Also called dissonances. (2.) Also applied to the dissonant note of a chord.

Disjunct Motion, when a part moves by skip. See Conjunct Motion.

Dissonance. See Discord.

Distinto (It.), clear.

Dithyramb, a passionate hymn in honour of Bacchus; a composition of a passionate or wildly lyrical character.

Divertimento (It.), or Divertissement (Fr.), a composition consisting of several movements written in light, free, and pleasing manner; a piece for amusement.

Divided Stops, stops having the sliders arranged to draw in two sections, one slider acting on the lower part of the keyboard, and the other slider on the upper part of the keyboard — *e.g. Stopped Diapason Treble, Stopped Diapason Bass.* The reeds of harmoniums, etc., are generally arranged in this way.

Divisi (It.), divided; signifying that the parts on that stave are to perform in two sets, first and second. *Divisi* is contradicted by *a due* or *unis.*

Do, or Doh, the sol-fa syllable for C in the Fixed Do System, and of the tonic or keynote of the major mode in the Movable Do System. It was originally, and is still in France, called *Ut.*

Dolce (It.), sweetly.

Dolcemente (It.), Dolcezza, Con (It.), with sweetness.

Dolcissimo (It.), very sweetly.

Dolente (It.), Dolore, Con (It.), Doloroso (It.), sorrowfully.

Dominant, technical name of the fifth note of the scale. Its ratio with the tonic is 2 : 3.

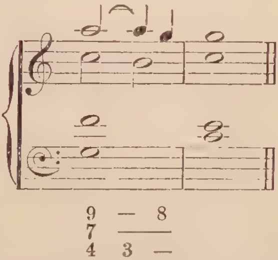
DominantEleventh, CHORD OF THE. In the Day Theory this is a fundamental discord formed by adding a minor third above the dominant ninth. The chord of the eleventh with the major or minor ninth may be used in the major mode, but in the minor mode the eleventh with the minor ninth only can be used. The eleventh being a compound fourth, the figuring of this chord will be $\begin{smallmatrix}9\\7\\4\end{smallmatrix}$ or $\begin{smallmatrix}\flat(\natural)\,9\\7\\4\end{smallmatrix}$, of course having the necessary accidental to the third, if used, in the minor mode. It should be remembered that the third and the fifth are usually omitted in this chord, and the generator also in the inversions. The seventh is never omitted. When the eleventh resolves on the third, the latter must be omitted; and when it resolves on the fifth, that note must be omitted. This is only the general rule that the note of resolution must not be sounded with the discord. There are five inversions of the dominant eleventh, but the first inversion is very harsh, and therefore seldom used; the figuring of the other four inversions is: Second inversion, $\begin{smallmatrix}7\\4\\3\end{smallmatrix}$, when generator is present and the ninth absent, and 5 (or simply 7) when generator is absent; third inversion, $\begin{smallmatrix}6\\5\end{smallmatrix}$; fourth inversion (only available with minor ninth in the bass), $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$; fifth inversion, $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, and very rarely with generator instead of ninth, when it would be $\begin{smallmatrix}6\\5\\2\end{smallmatrix}$.

Resolutions.—The following are the general resolutions of this chord, and those notes which without the eleventh would form the chord of the dominant ninth follow the rules given under that heading. See DOMINANT NINTH, CHORD OF THE.

(1.) The eleventh may resolve whilst the rest of the chord remains, in which case the eleventh either falls to the third or rises to the fifth; in the latter case the ninth generally rises to the third at the same time as the eleventh goes to the fifth.

(2.) The chord may resolve on the tonic common chord, the eleventh remaining as the root of that chord.

(3.) The chord may resolve on a supertonic discord, the eleventh remaining as the seventh of that chord. The notes of the chord of the eleventh may be resolved one after the other, thus:—



The second inversion, having the fifth in the bass, resolves either—

(1) On a chord of the same generator;

(2) On a fundamental supertonic discord;

(3) On the tonic chord, generally the $\begin{smallmatrix}6\\4\end{smallmatrix}$ on the dominant.

This chord is figured like a chord of the seventh, but the third from the bass is minor. See DOMINANT NINTH, CHORD OF THE.

The third inversion, having the

seventh in the bass, appears as major or minor chord of the subdominant with the major sixth added, for the generator is nearly always absent in this inversion. It is therefore often called the chord of the *added sixth* (*q.v.*), and its use is very common, especially before the dominant chord in cadences. As there is no note dissonant with the bass in the resolutions, the bass is free in its progression. This inversion resolves either—

(1) On a chord from the same generator, the bass remaining; or

(2) On the tonic chord, the bass either proceeding to the root or fifth of the tonic chord, as in the first chord of Mendelssohn's 'Wedding March' (third inversion, or added sixth, key E minor).

The fourth inversion, having the minor ninth in the bass, resolves as in the second inversion (see page 57).

The fifth and last inversion, having the eleventh in the bass, is resolved—

(1) On the tonic chord, the bass remaining to be the root;

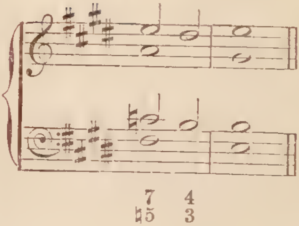
(2) On a supertonic fundamental discord, the bass remaining to be a part of that chord;

(3) On a chord of the same generator, the bass falling a second to be the third of that chord.

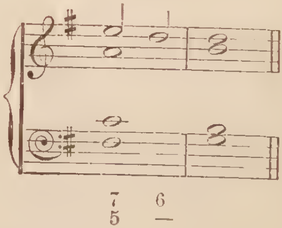
It may be noticed that the second inversion of the eleventh, *i.e.* the fifth, with the seventh, minor ninth, and eleventh only, in one key, forms the chord of the major ninth in another key, thus being useful in modulation, as in accompanying examples.

The highest three notes alone of the dominant eleventh form the subdominant triad, and are then treated as a concord, and not as the discord of the eleventh. See remarks at end of DOMINANT NINTH, CHORD OF THE.

E MAJOR.



G MAJOR.



A practical way of looking at this so-called eleventh is to consider the eleventh as an appoggiatura to either the third or the fifth—in the latter case the appoggiatura ninth rises to the third of the chord (see DOMINANT NINTH)—or as a note of anticipation (*q.v.*). The remaining notes of the chord follow the rules for the chord of the dominant seventh and the appoggiatura ninth given under DOMINANT NINTH. See SUPERTONIC SEVENTH and ADDED SIXTH.

Dominant Ninth, CHORD OF THE. According to the Day Theory, this is a fundamental discord formed by adding either a major or minor third above the chord of the dominant seventh (*q.v.*). When a major third is added it forms the dominant major ninth; when the added third is minor it forms the dominant minor ninth. Both the major and minor dominant ninth can be used in the major mode, the minor ninth only in the minor mode, except when rising to the leading note, when it may be major. The figuring is either 9, $\substack{9\\7}$, or ♭(♮)9, $\substack{♭(♮)9\\7}$, and in minor keys the third will bear its necessary accidental. The dominant major ninth has only three inversions, figured respectively 7, $\substack{6\\5}$, $\substack{4\\3}$; for as the *major ninth should not be used below the third* of the chord (except as mentioned below), the ninth in the bass is unavailable. The first inversion is often called the chord of 'the leading seventh' (*q.v.*). It will be seen that the figuring of these inversions is identical with the different positions of the fundamental seventh, but an examination of the intervals—for in the fundamental chord of the seventh the third is major, whilst it is minor in the first inversion of the fundamental ninth—and a study of the roots will avoid any confusion of the two. (See FUNDAMENTAL CHORD.) The dominant minor ninth has four inversions, figured respectively ♭7, $\substack{6\\♭5}$, $\substack{4\\♭3}$, $\substack{4\\2}$ (in some keys the ♭ will be ♮). The first inversion is much used in harmony, and is mostly called the chord of 'the diminished seventh' (*q.v.*).

Resolutions. — The dominant ninth, both major and minor, may (1) fall a second to the eighth, or rise a second, or fall a seventh to the third, while the rest of the chord remains. Except in the root position, the note of resolution must not be sounded in another part against the discord. (2) The dominant ninth may resolve on the tonic chord in one of its positions; when the ninth falls a second, the fifth (if present) and third rise a second. Care must be taken when the fifth is present that it does not move in consecutive fifths with the ninth. (3) Or it may resolve on a supertonic chord or supertonic discord. The major ninth, unless it descends to the eighth while the rest of the chord remains, should not be sounded below the third. The other notes of the chord follow their respective resolutions as given under the chord of the dominant seventh (*q.v.*). As in all fundamental discords, the notes of a chord may change their position, provided they are properly resolved in their final position. It must be remembered that only such dissonant notes as are present are to be considered in the resolution—*e.g.* if only the three highest notes of the dominant major ninth are present, the chord appears as the triad on the supertonic—and are to be treated, not as a ninth, but as a supertonic concord. When the root and the third of the chord of the minor ninth are absent, the chord appears as the triad on the supertonic in the minor mode. See COMMON CHORD.

A more practical way of regarding this chord in its root position is to consider it a chord of the dominant seventh, with the ninth appearing as an appoggiatura (accented ornamental note) either to the octave of the root or, if the third is absent, as ornamental to the third, to either of which notes it can proceed either when the bass moves or remains. Sometimes the ornamental ninth, instead of going to the note above, skips this note and goes direct to the tonic. This is called elliptical (see ELLIPTICAL CHORD). The chord, of course, will follow the regular resolutions of the dominant seventh (*q.v.*).

Dominant Seventh, CHORD OF THE, a fundamental discord formed by adding a minor third above the dominant triad. This chord is of great importance, as it definitely determines the key. In this chord it must be remembered that the third is the leading note, and that the seventh is dissonant with the root and the third. In resolving this chord the seventh falls a second, except as mentioned below, and the third rises a second, and these two notes are *never* doubled.

Resolutions.—The commonest resolutions of the dominant seventh are: (1) on the tonic chord in one of its positions (in this case either the dominant seventh chord or tonic chord must be incomplete in four-part harmony when in root position); (2) on the submediant chord, or its first inversion (in this case it is best to have the dominant seventh complete, and the third of the submediant chord, the key-note, must be doubled by the fifth falling a second); (3) on an inversion of the subdominant chord (in this case the seventh remains as the root of the chord of resolution, and the fifth of the latter chord, the key-note, is doubled). The seventh may be transferred from one part to another, provided it is finally resolved in the part which has the seventh last. (It is not usual to transfer from the bass to another part.)

(*a*) Root position resolving on tonic chord.

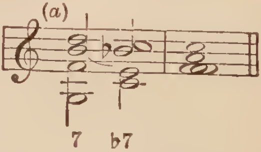
(*b*) First inversion resolving on submediant chord.

(*c*) Second inversion resolving on subdominant chord.

(*d*) Third inversion resolving on tonic chord.

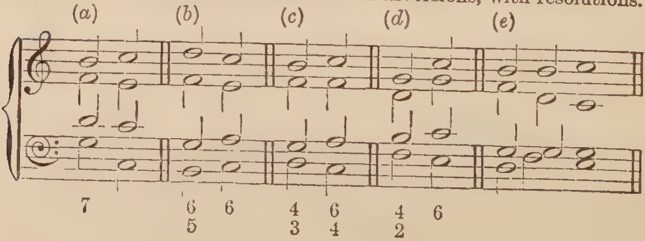
(*e*) Second inversion moving to third inversion, showing seventh transferred from alto to bass, and resolving in that part.

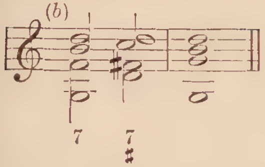
In modulating, this chord is frequently followed by another discord, and the movement of the dissonant notes somewhat differs from the above rules. The third may fall a chromatic semitone, or remain to be a note of the next chord. The seventh may rise a chromatic semitone. The following two examples will show (*a*) the third falling, leading to key F; (*b*) the seventh rising, leading to key G (page 61).



The usual figuring is 7, the fifth and third being understood. The chord of the dominant seventh has three inversions. The first inversion is figured $^6_5$ (the third being understood);

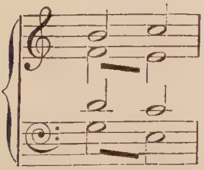
Example of Dominant Seventh and its inversions, with resolutions.





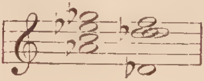
the second inversion is figured $\substack{4\\3}$ or $\substack{6\\4\\3}$; and the third and last inversion figured $\substack{4\\2}$ or $\substack{6\\4\\2}$. In the minor mode, the third must be marked with its necessary accidental in the figuring—*e.g.* $\substack{7\\\natural(\sharp)}$. In the resolutions of the inversions the above rules apply, except that in the second inversion of the dominant seventh when the bass rises the seventh should also rise. This is the only case of the seventh rising when used diatonically, except in the ornamental resolution of the seventh passing to the root or fifth before proceeding to its proper resolution. In resolving discords it must be remembered that no part may proceed by *similar* motion to the note (or octave) on which the dissonant note resolves.

Bad.

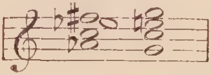


By comparing the chord of the dominant seventh with the chord of the augmented sixth, German form, on page 35, it will be seen that the two chords are alike, but enharmonically changed; *e.g.* :—

Dominant Seventh in D♭.



Augmented Sixth in C.



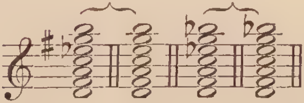
etc.

It is, therefore, possible to modulate by this chord to the key either a minor second below or above. See ENHARMONIC MODULATION.

Dominant Thirteenth, CHORD OF THE. In the Day Theory this is a fundamental discord formed by adding either a major or minor third to the chord of the dominant eleventh. As the ninth (*i.e.* the sixth of the key) may be either major or minor in the major mode, and the thirteenth (*i.e.* the third of the key) may be either major or minor in the major mode, the following four forms are available in the major key :—

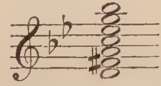
EX. IN G MAJOR.

Major 13th. Minor 13th.

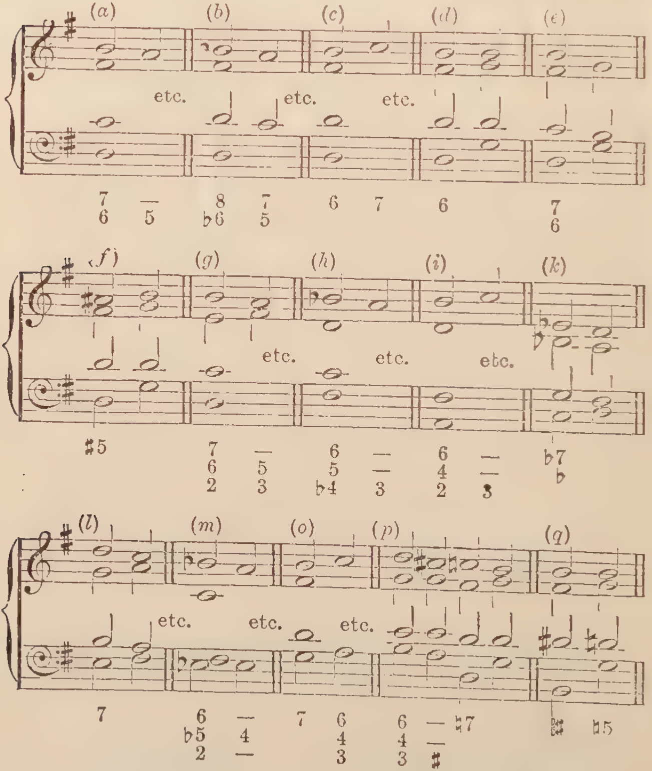


because the major third and major sixth of the key are unavailable in the minor mode in dominant chords, and the only form available in the minor key is :—

EX. IN G MINOR.



It has been stated above that these forms are available; but the complete chord is very rarely used. The following examples give selections of some of the forms used in the major key, with resolutions (in some cases the resolution is only taken to a dominant discord, and not further resolved) and figuring :—


(a)
(b)
(c)
(d)
(e)
etc.
etc.
etc.
7 6
— 5
8 ♭6
7 5
6
7
6
7 6
(f)
(g)
(h)
(i)
(k)
etc.
etc.
etc.
♯5
7 6 2
— 5 3
6 5 ♭4
— — 3
6 4 2
— — 3
♭7 ♭
(l)
(m)
(o)
(p)
(q)
etc.
etc.
etc.
7
6 ♭5 2
— 4 —
7
6 4 3
6 4 3
— — ♯
♮7
♯
♮5

(*a*) Root, third, seventh, and major thirteenth; resolving on fifth.

(*b*) Root, third, and minor thirteenth resolving on fifth, whilst eighth goes to seventh.

(*c*) Same chord, but with major thirteenth; resolving on seventh.

(*d*) Same chord as (*c*), but resolving on tonic chord, thirteenth remaining.

(*e*) Root, third, seventh, and major thirteenth; resolving on tonic chord, thirteenth falling a major third.

(*f*) Root, third, and minor

thirteenth (written as A♯); resolving on tonic chord, thirteenth rising a semitone.

(*g*) Root, seventh, ninth, and thirteenth; the ninth rising to the third as thirteenth falls to fifth.

(*h*) First inversion of minor thirteenth. Third in bass with root, seventh and thirteenth resolving on fifth.

(*i*) Second inversion of major thirteenth. Fifth in bass with root and third, the thirteenth rising to seventh.

(*k*) Third inversion of minor thirteenth. Seventh in bass with minor ninth, eleventh, and minor thirteenth; resolving by thirteenth, ninth, and eleventh falling respectively to fifth, eighth, and third, whilst seventh, being free, rises to the root. In this case the thirteenth must be below the ninth, in order to avoid consecutive fifths, unless the ninth resolves before the thirteenth.

(*l*) Fourth inversion of major thirteenth. Ninth in bass with root, eleventh, and thirteenth; resolving by thirteenth falling to fifth, root to seventh, whilst the ninth and eleventh rise respectively to the third and fifth.

(*m*) Fourth inversion of minor thirteenth. Ninth in bass with third, seventh, and thirteenth; minor thirteenth resolving by falling a second, whilst rest of chord remains.

(*o*) Fifth inversion of major thirteenth. Eleventh in bass with root, third, and thirteenth; resolving by thirteenth and eleventh rising respectively to seventh and fifth of chord. In this case it is better to prepare either the third or eleventh.

(*p*) Sixth inversion of major thirteenth. Thirteenth in bass with root, ninth, and eleventh; resolving on supertonic seventh, thence through dominant seventh to tonic.

(*q*) Sixth inversion of major thirteenth. Thirteenth in bass with third and minor ninth (E♭) written as augmented generator. The thirteenth is doubled, one rising a sixth to the tonic, whilst the other remains to be the third of the tonic, and minor ninth falls to fifth of tonic chord. This chord is used in cadences. It must not be supposed that the above is by any means a fairly complete set of examples of this much-used chord. This would be impossible. All that can be done is to give a few examples, and to conclude with a few general rules. Although the thirteenth is figured 6, *the thirteenth should not be sounded below the seventh*, except when the thirteenth is in the bass (last inversion). All the notes, except the thirteenth, follow the rules of the chord of the eleventh. The chords of resolution are a dominant chord, a supertonic, or a tonic fundamental chord.

This chord, as has been shown in the case of the ninth and eleventh, has the so-called thirteenth occurring as a note of anticipation or appoggiatura over a chord of the dominant seventh, with frequently the ornamental alterations which are shown under dominant ninth and dominant eleventh. The thirteenth is best when placed in the treble, and may remain to be a note of the next chord. It may also leap a third downwards or a third upwards—*i.e.* resolving elliptically, the fifth or seventh being passed over in the resolution. We thus find, in the examples given above, several instances of concords and appoggiaturas; *e.g.*—

(*a*) Dominant seventh with appoggiatura 6 — 5.

(*b*) Dominant chord with appoggiatura ♭6 — 5.

(*c*) First inversion of mediant triad followed by dominant seventh.

(*d*) First inversion of mediant triad.

(*e*) Dominant seventh with elliptical appoggiatura.

(*f*) Augmented fifth on dominant.

(*g*) Dominant seventh with double appoggiatura $\begin{matrix}6-5.\\2-3.\end{matrix}$

(*h*) First inversion of (*b*).

(*i*) Second inversion of dominant seventh with appoggiatura 2—3.

(*k*) Subdominant minor secondary seventh.

(*l*) Submediant secondary seventh.

(*m*) Third inversion of the diminished seventh with the appoggiatura 4—3.

(*o*) Tonic secondary seventh.

(*p*) Submediant secondary seventh in the second inversion.

(*q*) Major chord on mediant.

Dopo (It.), after.

Doppel (Ger.), double.

Doppelfuge (Ger.), double fugue.

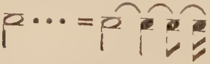
Doppelschlag (Ger.), a turn (*q.v.*).

Doppelvorschlag (Ger.), a double appoggiatura. The first of the two ornamental notes may be at any distance from the principal note, but the second must be only one note above or below the principal note.

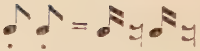
Doppio (It.), double — *e.g. doppio movimento*, in double movement (*i.e.* twice as fast).

Dorian, one of the modes (*q.v.*).

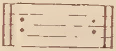
Dot. (1.) When placed after a note or rest it adds one-half the value to the note or rest. Each succeeding dot is one-half the value of the preceding dot; *e.g.* :—



(2.) A dot placed above or below a note is called staccato (*q.v.*), and indicates that the note is to be divided into half note, half rest; *e.g.* :—



(3.) Two or more dots placed at a double bar

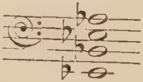


show that the section on the side of the dots is to be repeated. Dots following 8ve or 8va show how long the octave direction is to be observed.

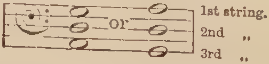
Double. (1.) A variation. (2.) An octave below, as double bass, double bassoon, etc.

Double Bar, two perpendicular lines across the stave showing the end of a movement or section of a piece. A double bar is also used at times when a change of time or key signature occurs.

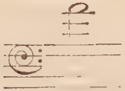
Double Bass, the largest of the stringed instruments. It is of two kinds—the three-stringed and the four-stringed, but the three-stringed is seldom used now. Their respective tunings are given under illustration on page 65. Sometimes it is necessary even to tune the fourth string down to C♯ or C♮, and it may be stated that the needs of the piece have more to do with the tuning than any fixed rule; for instance, for facility of execution in flat keys, some military double-bass players tune to



and the three-stringed—

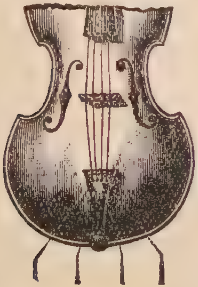


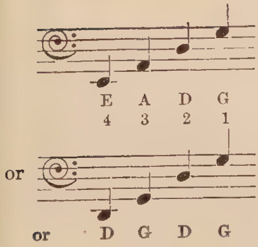
The compass is a chromatic one, from this variable fourth string note to



Music for this instrument is written on the bass stave, and the notes sounded are an octave lower than written. Double notes are seldom written, but very rapid passages can be performed with great effect.

DOUBLE BASS.





Double Bassoon. See CONTRA BASSOON.

Double Chant. See ANGLICAN CHANT.

Double Chorus, a chorus for two choirs. See 'I will sing unto the Lord,' and other choruses in *Israel in Egypt* (Handel).

Double Counterpoint, invertible counterpoint in two parts—*i.e.* each part may serve either as treble or bass. Double counterpoint may be at any interval, but the most usual distances are in the eighth, tenth, twelfth, or fifteenth. The inverted interval can always be found by writing the numbers in a straightforward manner, and underneath them the numbers in the reverse order; thus in double counterpoint in the tenth the inversions will be:—

Intervals :
1, 2, 3, 4, 5, 6, 7, 8, 9, 10.
Inversions :
10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

And so with any other double counterpoint. On page 66 is given an example of double counterpoint in the twelfth.

Double Dulciana, the octave below the dulciana (*q.v.*)—*i.e.* of 16 ft. length.

Double Expression. See MUSTEL ORGAN.

Double Flat, the sign ♭♭, which lowers the note before which it is placed a whole tone. It can be contradicted either by placing a single flat, or a natural and flat, ♮♭, before the note. In Germany it is called *Doppelbe;* in France, *Double-bémol;* in Italy, *Doppio-bemolle.*

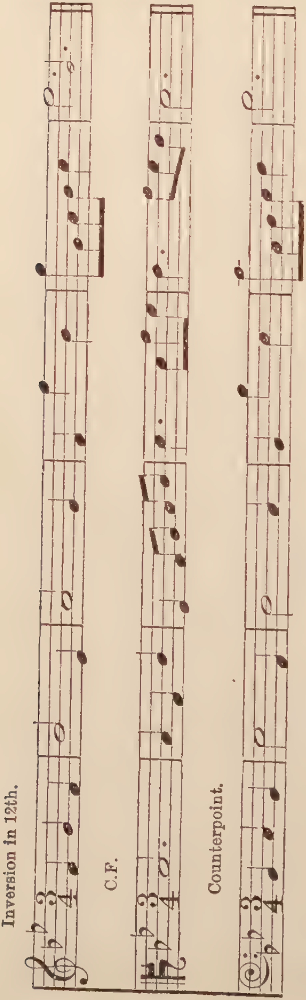
Double Fugue, a fugue on two subjects.

Double Octave, the interval of a fifteenth.

Double Open Diapason, an organ stop having either metal or wooden pipes, and of 16 ft. length on the manuals, and of 32 ft. length on the pedals. The octave below the open diapason (*q.v.*).

Double Organ, an organ having two manuals.

Double Sharp, the sign ×, which raises the note before which it is placed a whole tone. It can be contradicted either by placing a single sharp, or a natural and sharp, ♮♯, before the note.



Double Stopped Diapason, an organ stop having generally wooden pipes covered, and of 16 ft. tone on the manuals, and of 32 ft. tone on the pedals. Also called bourdon on manuals, and double or sub-bourdon on pedals. The octave below the stopped diapason (*q.v.*).

Double Stopping, the 'stopping' of two strings together in stringed instrument playing.

Double Tonguing, the action of the tongue used in flute-playing to obtain brilliant staccato passages; also in cornet-playing for rapid repeated notes.

Double Touch, a mechanical arrangement which permits certain stops to speak when the keys are partially pressed down, and other stops to speak also when fully pressed down. It is one of the features on a Mustel organ, and has been adopted by certain organ builders.

Doublette (Fr.). (**1.**) The French term for the organ stop called fifteenth (*q.v.*). (**2.**) A mixture of two ranks sounding the fifteenth and twenty-second above the note played.

Doxology (Gr.), an exultant hymn or psalm of praise to God, especially to the Trinity. The Greater Doxology is the *Gloria in Excelsis Deo*, in the Communion Service; the Lesser Doxology the *Gloria Patri* at the end of each psalm. The term, however, is generally used to denote the metrical version: 'Praise God from whom all blessings flow,' etc.

Draw Stops, the knobs or stop-handles and the action connected thereto which open and close the sliders (see ORGAN). Each knob bears the name of the stop (set of pipes) to be brought into action when drawn out, and should also bear the pitch, as 'Flute, 4 ft.' The draw stops are generally arranged and grouped in the following order :—

Left side.	*Right side.*
Swell organ.	Solo organ.
Pedal organ.	Great organ.
Couplers.	Choir organ.

See also ORGAN.

Dritta (It.), DROITE (Fr.), right — *e.g.* *mano dritta, main droite,* right hand.

Drone, the persistent notes of the bagpipes (*q.v.*).

Drum. See BASS DRUM, KETTLEDRUMS, SIDE DRUM.

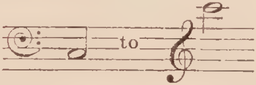
Due Corde, A, on two strings, signifying that the left pedal is to be partly released. (See UNA CORDA, TRE CORDE.) Beethoven in the B♭ Sonata, op. 106, has the following direction: *Poco a poco due ed allora tutte le corde* ('gradually two, and then all the strings'), indicating (after a previous direction for the use of the left pedal) a gradual release of the left pedal.

Duet, a composition for two voices or instruments, or for two performers on one instrument—*e.g.* pianoforte duet (*pour piano à quatre mains*).

Duettino (It.), a little duet.

Dulciana, an organ stop of 8 ft. length, generally of metal, but sometimes of wood in the lowest octave, or often grooved into the stopped diapason in this octave. It is of delicate tone, and of much smaller scale than the open diapason. The dulciana principal or dulcet is the octave above the dulciana—*i.e.* of 4 ft. length.

Dulcimer, a small trapeze-shaped instrument having a wooden frame, wrest-board, tuning pins, a sound-board, and strung with from two to five wires in unison to each note across two bridges. Its compass is from about



In no part does it measure more than 3 ft. The wires are struck with two leather-covered hammers, which the performer holds one in each hand, whilst the instrument lies on a trestle or table. The dulcimer is not provided with dampers to stop the vibration; the result therefore is, especially in loud passages, anything but pleasing. The psaltery mentioned in Daniel was probably, it is thought, a kind of modern dulcimer. It is used under the name of cimbalo (*q.v.*) in Hungarian bands, and is known to the Arabs and Persians. The dulcimer is said to have suggested the pianoforte.

Duo (It.), a duet.

Duolo, CON (It.), with grief, pathos.

Duple Time, common time having two beats in the bar. See TIME.

Dur (Ger.), major.

Dur (Fr.), hard.

Duramente (It.), harshly.

Durchaus (Ger.), throughout.

Dux (Lat.), subject of a fugue. See COMES.

E

E, the third note or mediant in the scale of C, and the keynote or tonic of the major scale with four sharps, and of the relative minor to the scale of G. E is the note to which the first string of the violin is tuned.

E, and, as: *e poi la coda,* and then to the coda.

Echo Organ, that portion of an organ having stops of a very soft tone and distant effect, and usually connected with the top manual of five-manual organs.

Edel (Ger.), noble.

Eiferig (Ger.), ardently.

Eight Feet Pitch, the term used in organs to denote unison pitch with the corresponding notes of the voice. It is the pitch of the open diapason which for the lowest note on the manual is of 8 ft. length. The same pitch is obtained from a stopped pipe of half length (4 ft.), and this is generally marked 8 ft. note, whilst the open pipe is marked simply 8 ft.

Eighth, the octave, or replicate.

Eighth Note a quaver. See NOTES.

Einfalt (Ger.), simplicity.

Einschlafen (Ger.), dying away.

Eleganza, CON (It.), with elegance.

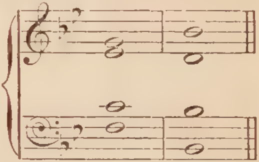
Elegy, a composition of a mournful character.

Eleventh, a compound fourth—*i.e.* a fourth above the octave.

Eleventh, CHORD OF. See DOMINANT ELEVENTH, SUPERTONIC ELEVENTH, and TONIC ELEVENTH.

Elliptical Chord, one in which the note of resolution is implied but omitted in the melodic progression. In the following example the G in the treble is the appoggiatura of A (the third of the chord), the note of resolution which is here implied; but the melody proceeds to B, omitting this A. See DOMINANT NINTH.

EXAMPLE OF ELLIPTICAL CHORD.



Embouchure (Fr.). (1.) The mouthpiece of wind instruments. (2.) Different positions of the lip, etc., in playing wind instruments.

Empfindung (Ger.), sentiment.

Emporté (Fr.), passionate; hurried.

Empressé (Fr.), eager.

Ending, THE. See MEDIATION.

Energia, CON (It.), ENERGICO (It.), or ENERGISCH (Ger.), with energy.

Enfasis (It.), emphasis.

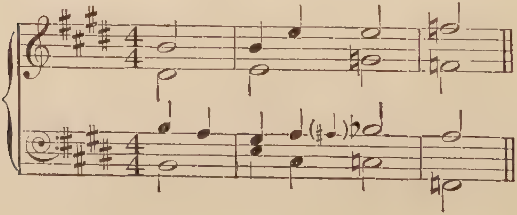
English Horn. See COR ANGLAIS.

Enharmonic Change, the substitution of one note for another practically the same on keyboard instruments—*e.g.* D♭ for C♯, or E♯ for F.

Enharmonic Diesis. See DIESIS.

Enharmonic Modulation, a changing of keys by means of some chord in which one or more notes are enharmonically changed, as follows:—

Modulation from E to F Major.



The last chord but one is the augmented sixth on the minor sixth of key E, but written as the dominant seventh of key F, having A♯ enharmonically written as B♭. See also Beethoven's Sonata in C minor, op. 13, at 'Grave' before development, where the second inversion of diminished seventh on F♯ (key G minor) is changed, by the substitution of D♯ for E♭, to the dominant seventh, with the appoggiatura above the root in the bass of key E minor; also Spohr's *Last Judgment*, seven bars before the final chorus of Part 1, where the tonic chord of G♭ has the G♭ changed to F♯, the third of the dominant seventh of G major. Perhaps the most usual chords enharmonically changed are the diminished seventh, the augmented sixth, and the augmented triad on the dominant; but numerous examples which are of great beauty can easily be found in modern works.

Ensemble, all together.

Entr'acte (Fr.), a musical nterlude performed between the acts.

Entschlossenheit, Mit Ger.), with resolution.

Eolian Mode. See Modes.

Episode, an intermediate passage introduced between the everal sections of a fugue to fford variety and relief to the development of the subject and nswer. The episode is first heard after the exposition, or, if here be one, the counter-exposiion. These episodes are generlly founded on some fragment f the subject, counter-subject, r codetta, and they are especilly useful as a means of modulaion between the sections. Episodes are also used in other ompositions besides fugue—*e.g.* he rondo (*q.v.*).

Episodical Form. (1.) Having—

1. A principal theme.

2. Episode—*i.e.* a new theme of a contrasted character and individuality, occurring but once, and leading back to—

3. Repetition of principal theme, with sometimes a coda formed from 1 or 2.

It will thus be seen that it closely resembles the minuet and trio form, but without the strongly marked divisions of the latter. Compare 'minuet and trio,' Sonata in D (op. 10, No. 3), with 'andante,' Sonata in D (op. 28) (Beethoven).

This form is largely used for sonata slow movements, dance forms, etc.

(2.) A term sometimes given to rondo form (*q.v.*).

Equal Temperament, a system of dividing the octave into twelve practically equal semitones bearing the ratios to each other of 17 : 18, which was advocated in the early part of the 17th century. This enables every note to be the tonic of a new key, and modulation from any one to another of these keys to become possible and practical. Its great advocate was J. S. Bach, who wrote his famous, and by musicians well-beloved, *Forty-eight Preludes and Fugues for the Well-tempered Clavier* to prove the advantages to be obtained from the system. It was, however, opposed and resisted for nearly one hundred and fifty years later, but is now completely adopted. Compared with the just intonation the equal temperament gives the following results:—The third, fourth, sixth, and seventh of the scale are too sharp, and the second and fifth too flat.

Equal Voices, a term signifying that either men's voices or women's voices only are required. See Mixed Voices.

Erhaben (Ger.), sublime.

Erlöschend (Ger.), expiring.

Ermattet (Ger.), wearedly.

Ernst, or ERNSTHAFT (Ger.), serious.

Ersterben (Ger.), die away.

Espirando (It.), dying away.

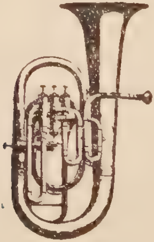
Espressione, CON, or ESPRESSIVO (It.), with expression.

Essentials, the sharps, flats, etc., necessary to the formation of scales other than C. Generally used to denote the key signature. See ACCIDENTAL.

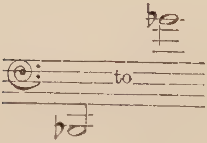
Estinto (It.), gradually softer and slower.

Étude (Fr.), a study; an exercise.

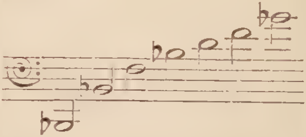
Etwas (Ger.), somewhat; rather.


EUPHONIUM.

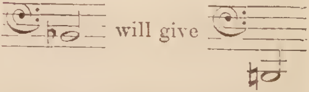
Euphonium, a brass instrument belonging to the family of saxhorns. It has taken the place of the ophicleide—which in its turn was the successor to the serpent—and is the bass soloist of the military band. It usually has four valves, is a non-transposing instrument, and possesses a chromatic compass of three octaves, from



the notes for this instrument being written in the bass clef. The open notes of the euphonium are:—



and the valves lower the pitch of these open notes thus: first, a tone; second, a semitone; third, a minor third; fourth, perfect fourth. Thus by using the four valves together the pitch is lowered five and a half tones. In this way



which is the second lowest note on the instrument. In writing it is better not to write the five notes next above the lowest B♭, as some euphoniums have only three valves, which will only give the E♮ below the stave. On the Continent the third valve lowers the pitch two tones. The euphonium is useful not only as a solo instrument, but for arpeggios and running accompaniments.

Euphony, consonant sounds.

Exposition, the giving out of the material to be used in a composition. In the sonata it is that section, generally ending with a double bar, in which is heard (1) the Principal Subject, (2) the Transition (*q.v.*), modulating and leading to (3) the Second Subject, (4) Closing Section in the key of the second subject. In the fugue it is that section ending with the last entry of subject or answer (according to the number of voices) by the part that last enters, and before any modulation from the two keys of subject and answer occurs. Sometimes the exposition is followed by a *counter-exposition,* having the order of subject and answer reversed, and often foreshadowing a stretto. It is not necessary for all the voices to take part in the counter-exposition. See SONATA FORM and FUGUE FORM.

Expression Stop, the most important of the mechanical stops on harmoniums and American organs. It allows the wind to come direct from the feeders of the bellows to the reeds, thus enabling the performer to increase or decrease the sound according to the amount of pressure placed on the bellows pedals—*i.e.* supplied by the feet to the feeders. The performer is thus able to bring out the delicate light and shade of the instrument.

Extemporize, to play without premeditation—on the spur of the moment.

Extended Harmony, chords having the notes at fairly equal distances. See CLOSE HARMONY.

Extraneous Modulation, modulation to an unrelated key. See MODULATION.

Extreme Parts, the highest and lowest parts, whatever voices or instruments may be employed. Should the bass have a pedal note (see PEDAL POINT), then the part next above that is the lowest of the extreme parts.

Extreme Sixth, augmented sixth.

F

F, the fourth note or subdominant in the scale of C, and the keynote or tonic of the major scale with one flat, and of the relative minor to the scale of A flat.

f, abbreviation for *forte,* loudly; *ff, fortissimo,* very loudly.

Fa, or FAH, the sol-fa syllable (1) for F in the Fixed Do System; (2) for the subdominant of the major mode in the Movable Do System (*q.v.*).

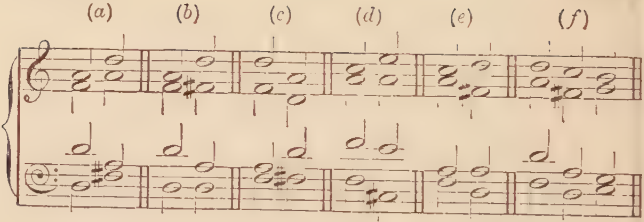
Facile, easy.

Fagotto (It.). (**1.**) Bassoon (*q.v.*) (pl. *fagotti*). (**2.**) A soft reed stop on organs, of 8 ft. pitch on the manual and 16 ft. on the pedal.

False Intonation, playing or singing out of tune.

False Relation, the unpleasant effect produced by the close proximity of two chords having no key relationship, and having a note in one chord chromatically altered in the second chord, yet not sounded in the same part, as at (*a*), page 72. To avoid false relation the altered note should be sounded in the same part, as at (*b*), (*c*). The principal exceptions are:—When the third of the first chord is either the root (*d*) or fifth (*e*) of the second chord, or when the altered note forms part of a fundamental discord (*f*), or of a chromatic chord in the key, false relation is not produced; in the latter case it is better to keep the note in the same part. Auxiliary and passing notes do not produce false relation (see page 72). It should be remembered that an intervening chord between two chords in false relation seldom saves the unpleasant effect. False relation is better avoided altogether; experience and good taste are the only things which will enable successful use of such progression. Wherever confusion or doubt of the key exists through its use, the cause should be removed.

False Relation of the Tritone, a term used to denote the objectionable progression by step of two chords in root position



FALSE RELATION.

whose roots are respectively (1) mediant, subdominant; (2) subdominant, dominant, in two-part writing. This false relation is also called *Mi contra fa* (*q.v.*).

Falsetto (It.), a term applied to the unnatural notes obtained by forcing the voice upwards beyond the head voice. The modern alto (not contralto) is generally a bass who has cultivated the falsetto.

Fandango (Sp.), a Spanish dance closely resembling the bolero (*q.v.*).

Fanfare (Fr.). (1.) A flourish of trumpets. (2.) A composition in which use is made of trumpet-like passages.

Fantasia (It.), or FANTAISIE (Fr.), a composition of a free, fanciful character, either original or founded on popular airs.

Fantastico (It.), fantastically; grotesquely.

F Clef, the bass clef (*q.v.*).

f **Holes,** the openings in the belly of the violin and kindred instruments.

Fe, the tonic sol-fa name for the sharpened fah.

Feeder, a portion of the bellows in organs and harmoniums. See BELLOWS.

Feierlich (Ger.), solemn; slow.

Feminine Ending. This occurs when the final cadence chord is not on the accented beat of the bar. See CADENCE.

Ferial, of or belonging to ordinary—*i.e.* not festival—days: as *ferial responses,* as opposed to *festal responses* for festival days.

Fermato (It.), decidedly.

Fermata (It.), or FERMATE (Ger.), a pause.

Fermezza, CON (It.), with decision.

Fermo, fixed. See CANTO FERMO.

Ferne, IN DER (Ger.), at a distance.

Feroce (It.), fiercely.

Fertig (Ger.), quick.

Festiglich (Ger.), firmly.

Festlich (Ger.), festive; magnificent.

Festivo (It.), festive.

Festoso (It.), joyfully.

Feurig (Ger.), fiery; ardent.

Fiddle, the violin (*q.v.*).

Fieramente, or FIEREZZA, CON (It.), boldly; fiercely.

Fife, a piccolo (*q.v.*).

Fifteenth. (1.) The double octave. (2.) An open metal stop on organs, of 2 ft. length on the manuals, and of 4 ft. on the pedals. Also called 'doublette' in France.

Fifth, the interval contained between two notes on degrees of the stave next but three to each other—*i.e.* alphabetically five letters apart, as C to G. See INTERVAL and HARMONIC SCALE.

Fifths, FORBIDDEN. See CONSECUTIVES.

Figurato, figured. See CANTO FIGURATO.

Figure. (1.) A short melodic phrase, often used in sequence and in development. (2.) The groundwork of the time subdivisions of a piece is often called the rhythmical figure.

Figured Bass, the bass part only of a composition, bearing figures and other signs above denoting what harmonies are to be added; also called *Basso continuo* (*q.v.*). See SCORE.

Filer le Son (Fr., to spin the sound). This term is used for a sustained note which is swelled and diminished <> in tone.

Finale (It.), the last movement of a composition.

Fine (It.), the end. The term is used after a repeat—*da capo*, or *dal segno*—to show the termination.

Finger Board, that part of stringed instruments on which the strings are stopped or pressed by the fingers of the performer.

Fingering, the art of using the fingers correctly on an instrument. The following are a few general hints in pianoforte and organ fingering:—1. Avoid using the same finger twice in succession, except in staccato passages, and even then a change is often desirable. 2. Finger sequential passages alike. 3. Finger according to the scale of the key as far as possible. 4. Make use of the thumb if possible in extensions and contractions. 5. Finger broken chords in the same manner as struck chords. 6. Make a free use of the thumb on black notes of a keyboard if by so doing a uniform execution can be obtained. 7. In part playing and modern music the fourth finger is often passed over the fifth in ascending, and the fifth under the fourth in descending; the thumb also may pass under the fifth, and the fifth over the thumb. 8. In mixed passages a study of the structure of the chord will help the fingering system. 9. Always be practical, and see that the fingering suggested suits the size of the hand. 10. Study the given fingering of the classics by good editors, and seek the reason.

Finite Canon. See CANON.

Flageolet. (1.) A species of direct flute, *flute à bec.* This instrument is fast disappearing. (2.) A soft stop on organs of 2 ft. pitch, belonging to the flute-work, and composed of open wood pipes.

Flat, a sign lowering the note before which it is placed a semitone. It is made thus: ♭. (Fr. *bémol;* It. *bemolle.* In German, 'es' is added after the letter to show a flat—as, *Ces* = C flat.)

Flauto (It.), the flute; pl. *flauti.*

Flauto traverso (It.), the flute which is held sideways, and is played through a hole in the side of the instrument. See FLUTE À BEC.

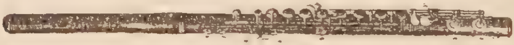
Fliessend (Ger.), flowingly.

Florid Counterpoint, counterpoint of the fifth species. In this species the other four are blended in such a way as to create one flowing whole. Care should be taken to avoid a too frequent use of quavers, and those that are used should be approached and quitted by step. See COUNTERPOINT.

Flüchtig (Ger.), flying; rapid.

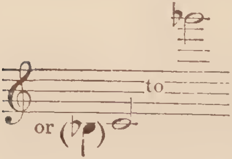
Fluework, all organ stops not belonging to the reed family. Fluework is divided into (1) principal or diapason work, such as open diapason, principal, fifteenth; (2) Gedact or covered work, such as stopped diapason, lieblich gedact; (3) Flute work, such as clarabella, wald flute, dulciana, gamba.

Flute. This instrument consists of a tube made of cocoawood, silver, or ebonite, having either a conical or cylindrical bore. In the conical flute the head or top joint has a cylindrical bore which gradually decreases towards the end or foot joint; in the latter type the bore of both foot and body is cylindrical and tapers towards the head.



BOEHM FLUTE.

The flute is played through a hole in the side about an inch from the head of the instrument, and, because it has to be held sideways, it is called the *flauto traverso.* (See also FLUTE À BEC.) This instrument has from about eight to twelve keys, and its chromatic compass is from but the two notes above G are harsh and somewhat difficult to play. There are many systems of fingering in use, the principal being that of Böhm or Boehm, who substituted, in place of the old plan of boring holes to suit the fingers, mathematically correct boring, with special mechanism to suit this arrangement. This system also allows the more difficult keys to be played with greater ease, and has caused the D♭ and E♭ flutes mentioned below to be generally discarded. The orchestral flute is a non-transposing instrument, and to it is assigned the highest part in the orchestra. Long sustained notes, rapid scales, arpeggios, and runs are easily played. Besides the orchestral flute, there are the flute in D♭ (often spoken of as in E♭, though tuned in D♭), which transposes a semitone higher; and the flute in E♭ (often spoken of as in F, though tuned in E♭), which transposes a minor third higher. (See TRANSPOSING INSTRUMENTS.) This latter flute is often called *Terz Flöte*, or third flute. See above. (2.) An organ stop of wooden (sometimes metal) pipes of either 4 ft. length or 4 ft. tone on the manuals and of 8 ft. tone on the pedals. Its tone quality resembles that of the instrument in the orchestra.



Flute à Bec (Fr.), the direct flute, played by means of a mouthpiece in the head end of the tube. It is represented by the flageolet. See FLAUTO TRAVERSO.

Flute à Cheminée (Fr.), an organ stop of 8 ft. pitch, having a hole or tube in the stopper.

Flute Harmonique (Fr.), an organ stop of 8 or 4 ft. pitch, but having a double-speaking length.

Flute-work, a division of organ stops not coming under the head of either diapason or covered work. It should be noted that the term does not mean 'of a flute tone.' It includes all stops above and below the scale of diapason work, conical stops like the gemshorn, those with a chimney or tube let into the cover like the *flute à cheminée,* and open wooden pipes like clarabella, suabe flute, and gamba.

Fonds d'Orgue, the foundation stops of the organ. See ORGAN.

Forte (It.), loudly; abbreviation, *f.*

Forte-piano (It.). (1.) The early name of the pianoforte. (2.) Loud followed by soft—*i.e.* strongly accented; abbreviation, *fp*.

Fortissimo (It.), very loud; abbreviation, *ff*. Sometimes the letters *fff* are used to denote as loud as possible.

Forza, Con (It.), with force.

Forzando, Forzato, Sforzando, or Sforzato (It.), forcing, forced. Signifies that accent or emphasis is to be placed on certain notes or passages so marked. Abbreviations, *fz*, *sfz*, *sf*, or the marks >, ∧.

Fourniture (Fr.). See Furniture.

Fourth, the interval contained between two notes on degrees of the stave next but two to each other—*i.e.* alphabetically four letters apart, as C to F. See Interval and Harmonic Scale.

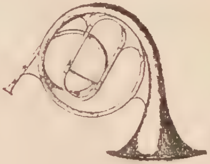
Franchezza, Con (It.), with freedom; confidently.

Free Parts, independent melodies, added to a fugue or canon.

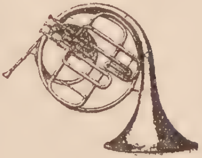
Free Reed, one which passes freely through the opening in which it is placed.

Free Style, a term used in speaking of modern contrapuntal writing, which allows the use of all harmonic combinations and progressions. Dr. Pearce has called it 'composers' counterpoint,' whilst the strict style which only permits the use of concords and their first inversion, passing and auxiliary notes under certain conditions, and suspensions he calls 'students' counterpoint.' The free style in composition permits the use of every modern device, and the striking of most discords without preparation.

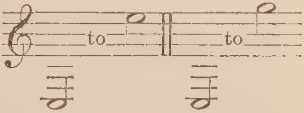
French Horn (*corno*, pl. *corni*), a brass instrument played by means of a circular mouthpiece, and having a peculiar quality of softness. Its shape is spiral, with a bell-shaped ending called the bell. There are two kinds of French horn (or, as it is sometimes called, the orchestral horn), the hand-horn and the valve-horn. The written compass of both is the same, viz.—



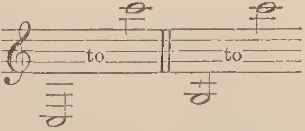
Hand-Horn.



Valve-Horn.



Keys B♭, A, A♭, G, and F. Keys E and E♭.



Keys D and C. Keys B and B♭ basso.

These different keys are obtained by smaller interchangeable tubing called crooks. All horns are transposing instruments (*q.v.*), the following being a list of the transpositions :—

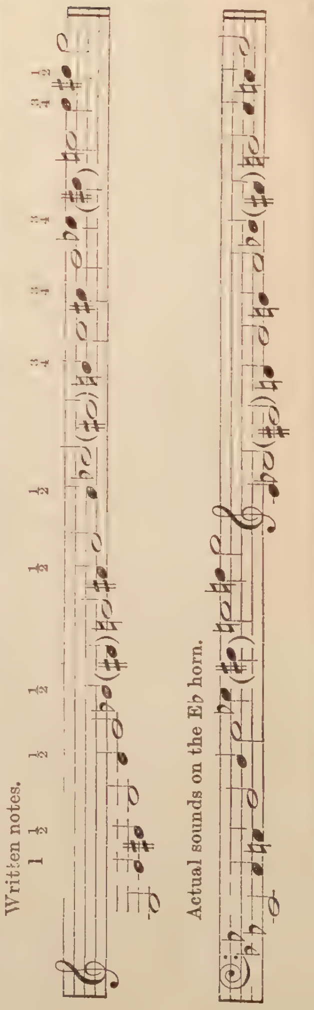
Horn in—

B♭ alt,	a major second lower.	
A	a minor third	„
A♭	a major third	„
G	a perfect fourth	„
F	a perfect fifth	„
E	a minor sixth	„
E♭	a major sixth	„
D	a minor seventh	„
C	an octave	„
B basso,	a minor ninth	„
B♭ „	a major ninth	„

In addition it would be possible to crook in G♭ and D♭, but the most effective crooks are F, E, and E♭.

In the hand-horn the notes obtainable by means of different embouchures (*q.v.*) are the natural harmonics, and by inserting the hand into the 'bell' certain other notes called closed notes are obtainable, but their tone is very different, being less brilliant. Opposite is shown the notes which can be played on a hand-horn in E♭, the crotchets showing the closed notes, and the figures above them the approximate amount of closing required for the note.

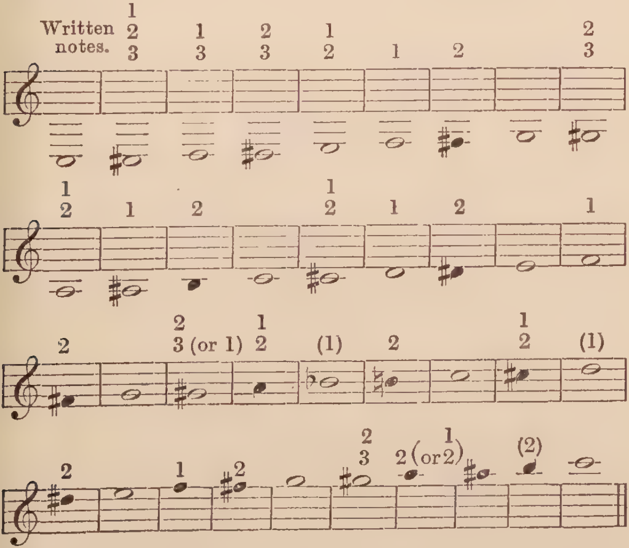
The valve-horn has the distinct advantage over the natural horn in being able to produce the complete chromatic scale, of even quality and of the same tone. The valves will be seen in the sketch on page 75, and by pressing the finger on a valve it opens and lengthens the tubing. There are three valves, ventils, or pistons, the first finger lowering the note a tone, the second lowering it a semitone, and the third finger lowering it a tone and a half. These can be used in combination: for example, the first and second will lower the note one



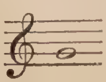
Written notes.

Actual sounds on the E♭ horn.

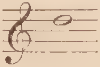
and a half tones. In the following table, which shows the notes obtainable on the horn in D, the open notes are left unfigured, and where more than one figure is put these valves are used in combination. The black notes, if marked *bouchée*, can be played as stopped notes, as on the hand-horn.



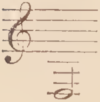
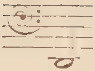
The actual sounds are a minor seventh lower. The French horn is one of the most difficult of brass instruments, and as the sounds are produced by embouchures, difficulty arises in changing from high to low notes. It is better, therefore, to limit the compass of the first horn by not going below

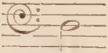


and by not going above



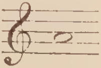
for the second horn. Music for the horn is always written in the key of C, prefixing the crook to be used—*e.g.* Corno in E, Corni in F, etc.; and in order to obtain more open notes when the hand-horn is used, it is customary to have the horns, of which there are generally two or four in the orchestra, in different keys. The treble clef is generally used in writing for this instrument, although the bass clef is sometimes used for the lowest notes. Some composers when using the bass clef write an octave lower than the treble notation; for example—

 is written 

instead of 

whilst others use the correct pitch. With the former bass notation, it will be seen that the horn in C will have the actual notes written whilst the bass clef is used, and all horns above C are higher than the written notes in the bass clef, and those in B and B♭ basso are lower when the bass clef is used. With the treble clef notation the transposition table above will show the result.

French Pitch. The French diapason normal has 435 double vibrations per second at 68° Fahrenheit to A



or C = 517.3.

French Sixth, the chord of the augmented sixth, consisting of the third, fourth, and augmented sixth of the bass. This chord is found on the minor sixth and minor second of the key, but the latter is much less frequent. In the Day Theory it is stated that the chord of the augmented sixth on the minor sixth of the key is derived from two roots—the dominant and supertonic—and that on the minor second of key from the tonic and dominant; but some theorists hold that, as the supertonic is derived from the dominant, the whole chord is derived from the dominant root. Others, again, look upon it simply as the second inversion of a supertonic (or dominant) chord with the bass note chromatically lowered. This seems the more practical. If it is necessary to double a note of this chord, that note should be the third from the bass. The resolutions of this chord are the same as given under German sixth (*q.v.*).

Fresco (It.), fresh; vigorous.

Frets, pieces of ivory or wood placed on the fingerboard of certain stringed instruments to show the positions of the finger on the string in order to obtain the different notes.

Fretta, Con (It.), with speed.

Frisch (Ger.), lively.

Fröhlich (Ger.), cheerfully.

Fuga (It.), fugue.

Fugato (It.), in the style of a fugue, but not a strict fugue.

Fughetta (It.), a small fugue—*i.e.* not developed at great length.

Fugue, a strict contrapuntal composition, of which the basis is imitation, having the following parts:—

(1.) Subject (*Dux*)—the theme on which the fugue is founded, given out by one part.

(2.) Answer (*Comes*)—the response to the subject by another part. The answer is generally a transposition of the subject from the tonic key to that of the dominant. When the answer is an exact transposition, it is termed a 'real fugue;' if modified to save modulation, it is termed a 'tonal fugue.' The accompaniment of the answer by the first part is the 'counter-subject,' and is generally in double counterpoint (*q.v.*).

(3.) Counter-subject—the accompanying melody by the first voice to the answer. It is often in double counterpoint, and should be in contrast with the answer.

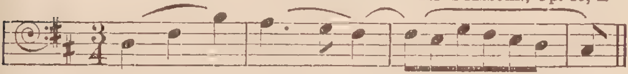
(4.) Episode — that part in which both subject and answer are absent, but free passages, generally developed from material already heard, either in subject, counter-subject, or codetta, are used to avoid monotony and for the purpose of modulation, and to lead back to fresh entries in new keys of subject and answer.

(5.) Stretto—the drawing closer together of subject and answer. The stretto is not always found in a fugue, but when present comes towards the end of the composition, and if there be more than one stretto each succeeding one is more interesting. (It should always be remembered that the last entry in a stretto must contain the complete subject or answer.)

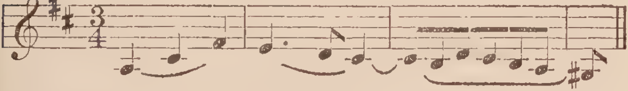
(6.) A codetta is often inserted between subject and answer, or between answer and next entry of subject, in order to obtain a more natural and easy junction between subject and answer.

(7.) Often a pedal note is introduced, especially at the coda. The following example shows the subject and answer of a real fugue—*i.e.* having the intervals of the subject strictly repeated in the fifth above (or fourth below) :—

Subject (in D). MENDELSSOHN, Op. 35, 2.

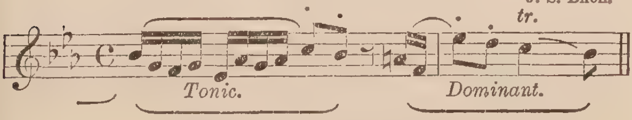


Real Answer (in A).

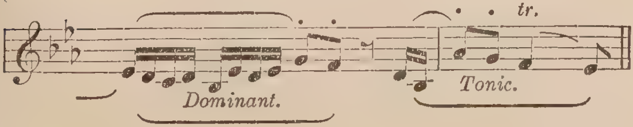


The next example shows the subject and answer of a tonal fugue—*i.e.* having the answer not in strict imitation, but modified according to certain rules in order to avoid change of key tonality between the beginning of the subject and the end of the answer. These rules are shown under TONAL FUGUE. It will be seen that the part of the subject in the tonic key is answered by the dominant key, and *vice versâ*.

Subject. J. S. BACH.



Tonal Answer.



Fugue Form. In this form of composition the first part is termed *exposition*, and consists of the giving out of subject and answer alternately by the different voices, the keys being tonic, and, generally, dominant (tonic minor, dominant minor), ending with the last part to enter. The exposition is usually followed by an *episode* (*q.v.*). Sometimes there is another announcement of subject and answer, or of either, in the *same* keys as the exposition before or after the first episode: this is called the *counter-exposition*. Should it follow the episode, there will generally be a second episode, differing from the first. The second part is called the middle section, and is much more free in its treatment. New keys are used for the entries of subject and answer, the original keys as a rule being excluded, and modulation and variety obtained by episodes. With a return to the original keys begins the third or final section, which may include pedal notes, and stretto (*q.v.*). The following is a suggested plan of a short fugue form:—

(1.) Exposition (tonic and dominant keys)—episode leading to relative key.

(2.) First middle group of entries (relative key and its dominant, with extra entry in relative key again)—episode leading to subdominant key.

Second middle group of entries (subdominant key and its relative)—episode leading back to original keys.

(3.) Final entries in original keys, with stretto and pedal.

Full Anthem, an anthem without solo or verse.

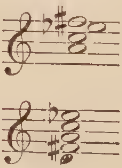
Full Cadence, perfect cadence. See Cadence.

Full Score, a score showing all the parts for voices and instruments. See Score.

Fundamental Bass or Tone, the generator; the root; the note from which harmonics are derived.

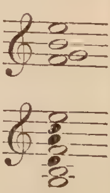
Fundamental Chord. (1.) A chord consisting of the harmonics of the generator which in the Day Theory are the root (generator), major third, perfect fifth, minor seventh, major *or* minor ninth, perfect eleventh, major *or* minor thirteenth, or so many of the above as are needed for the chord to be built up, the notes chosen being always in the above progressive order. The three notes as fundamental notes, in the above theory, are the dominant, tonic, and supertonic. The following rule will show how to find the root of a given chord:—Arrange the chord in thirds, and should these thirds not stand in the following order (reading from the lowest)—a major third, perfect fifth, and minor seventh—add thirds below till such order be obtained. Example:—

(*a*)



Minor 9th on Root D.

(*b*)



Major 13th on Root G.

(2.) A chord having the root in the bass (uninverted).

Fuoco, Con, or Fuocoso (It.), with fire or dash.

Furioso, with vehemence.

Furniture, a stop on organs corresponding to the mixture. Sometimes it is identical with a three-rank sesquialtera, but it varies from a two to a five rank mixture.

Furore, Con, with fury; with enthusiasm.

G

G, the fifth note, or dominant of the scale of C, and the key note or tonic of the major scale with one sharp, and of the relative minor to the scale of B♭. G is one of the open strings on all stringed instruments. See VIOLIN, etc.

Gaiement (Fr.), GAJAMENTE (It.), gaily; merrily.

Galante (It.), gracefully; gallantly.

Galliard, an old dance of a lively character, in triple measure, and with decided rhythm.

Galop, a quick dance in $\frac{2}{4}$ time.

Gamba, a stop on organs of 16, 8, or 4 ft. pitch, of a stringy or reedy tone, consisting of cylindrical or conical metal pipes of small scale.

Gamut, the scale (*q.v.*).

Gavotte (Fr.), an old dance in common time, somewhat similar to the Bourrée, but unlike the latter in that it always commences at the medium (middle) accent of the bar. It is dignified but bright in character, and was one of the movements of the suite.

G Clef, the treble clef. See CLEF.

Gedackt (Ger.), covered, or stopped. The term applies to all organ stops consisting of stopped or covered pipes.

Gedehnt (Ger.), sustained.

Gefällig (Ger.), pleasing.

Gefühl, MIT (Ger.), with feeling.

Gehalten (Ger.), held; sustained.

Gehend (Ger.), flowing (andante).

Gelassen (Ger.), calm.

Gemässigt (Ger.), moderate.

Gemessen (Ger.), measured (not too quick).

Gemshorn, an open metal stop on organs of 4 ft. pitch. The pipes are conical, and its tone is lighter than the principal.

Gemüth (Ger.), feeling.

Generator, the fundamental tone; the note on which a fundamental chord is built. Chords built on the dominant are fundamental; other chords are only secondary. See DAY THEORY and ROOT.

Gentile (It.), dignified.

German Sixth. The chord of the augmented sixth, consisting of the third, fifth, and augmented sixth of the bass. It is found on the same notes of the key as the French sixth (*q.v.*). This chord on the minor sixth of the key may resolve (1) on the second inversion of the tonic chord; (2) on the dominant chord, in which case the fifth should proceed to the fourth, whilst the rest of the chord remains (*i.e.* producing the French sixth), to avoid consecutive fifths; (3) on a supertonic discord; (4) on a dominant discord. This form of the augmented sixth is used in the third inversion—that is, with the extreme notes inverted—thus making a chord of the diminished third (*q.v.*); and the first and second inversions are occasionally used also. Except in special circumstances, the notes forming the augmented sixth (or diminished third) should proceed a semitone in contrary motion.

When the chord is taken on the minor second of the key, it resolves (1) on the second inversion of the subdominant chord; (2) the tonic chord (but rarely so when used in the minor key); (3) a dominant discord.

The same rules apply as in the case of its use on the minor sixth, and it may be considered a transposition to the perfect fifth below. For roots, see remarks under French Sixth. This form is a major common chord with the augmented sixth added. See Chromatic Chord.

Gesang (Ger.), hymn; song.

Geschmackvoll (Ger.), elegantly.

Geschwind (Ger.), quick.

Gestossen (Ger.), detached.

Getragen (Ger.), sustained.

Gewichtig (Ger.), heavily.

Gigue (Fr.), a lively dance in compound time, either six, nine, or twelve notes in a bar, and having the melody of a leaping character. It was one of the movements of the suite.

Gioco, Con, or Giocoso (It.), playfully; sportively.

Gitana, a Spanish dance.

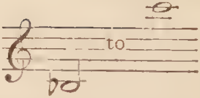
Giusto (It.), strict; moderate; *a tempo giusto*, at a moderate time.

Glanzend (Ger.), brilliant.

Glee, a vocal composition, having one performer only to each voice or part, and generally unaccompanied. The parts are contrapuntal in character and full of expression. The glee should never have less than two contrasted movements, and may be serious, gay, or of any character that the words demand.

Glissando (It.), sliding. Glissando passages are played by rapidly sliding the tips of the fingers along the keys instead of playing each note with a different finger. In stringed instruments, the term indicates a gliding of the finger along the string.

Glockenspiel (Ger.), an instrument consisting originally of a set of bells, but now of steel bars, diatonically tuned; played either by hammers moved by a pianoforte action or by striking with beaters (see illustration). Its compass is a chromatic one from—



Golubez, a Russian dance.

Gorgheggi (It.), trills.

Governing Tone, the keynote.

Grabgesang (Ger.), funeral hymn.

Grace Notes, ornamental notes. See Ornaments.

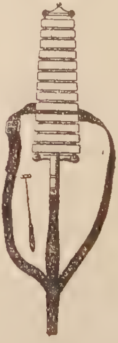
Gradevole (It.), gracefully.

Gradual, a short passage from Holy Scripture, sung to a Gregorian melody, immediately after the epistle at Eucharist.

Graduate, Musical, one who has obtained a university degree in music.

Gran Cassa (It.), the bass drum (*q.v.*), the stave for which is often prefixed by the two letters G.C.

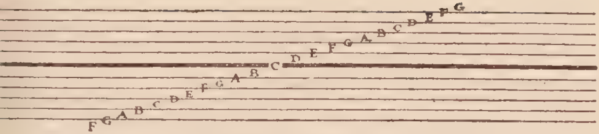
Grand Jeu (Fr.), the complete power of the organ or harmonium; full organ.



Glockenspiel.

Grande Orgue (Fr.). (1.) Great organ. (2.) Full organ.

Grand Stave, the stave of eleven lines, representing the following sounds:—



GRAND STAVE.

e middle (sixth) line being
ddle C (*q.v.*). The difficulty
reading from so many lines,
d music for each voice being
pable of notation on fewer
es, led to the division of this
ve into smaller staves. The
mber of lines used has varied
different times. See STAVE.

Grandioso (It.), grandly.

Grave. (1.) Slow; solemn.
) Low; deep; opposed to acute.

Gravita, CON (It.), with
nity.

Grazia, CON (It.), with grace.

Grazioso (It.), gracefully.

Great Octave. See PITCH.

Great Organ, the most im-
tant division of the organ,
taining the heaviest stops.
is the lower manual of two-
nual instruments, and the
est but one on three-, four-,
five - manual organs. The
es of the 'great' are generally
ced in the front of the instru-
nt. See ORGAN.

Greater Third, the major
rd.

Gregorian Modes, the four
les, beginning on A, B, C, D,
led, according to tradition,
the Ambrosian modes by
pe Gregory the Great and called
gal modes. See PLAIN-SONG.

Gregorian Music, the tra-
onal and official kind of
sic used in the church offices,
arrangement and editing of
ch is attributed to St. Gre-
y the Great. It is also called
in-song (*q.v.*).

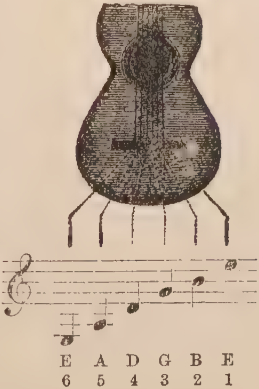
Groove, a channel for con-
ting the wind from the wind-
st of the organ to the pipes. The grooves are of different widths and depths according to the amount of wind that is necessary to enable the pipe to speak. The most usual arrangement is to have the largest grooves at the extremities of the sound board, the pipes being placed in succession a tone apart, the position being: bass end, C, D, E, F♯, G♯, A♯, C, etc.; treble end, C♯, D♯, F, G, A, B, C♯, etc., so working towards the centre, with the smallest pipes placed there.

Grosse (Ger.), major; grand.

Grosse Caisse (Fr.), GROSSE TROMMEL (Ger.), the big drum. See BASS DRUM.

Grosso (It.), grand; as *concerto grosso*, grand concerto.

GUITAR.



Ground Bass, fundamental bass; a phrase constantly repeated in the bass, and having at each repetition varied harmonies. See Bach's 'Passacaglia,' for the organ; Handel's 'To Song and Dance' (*Samson*); and the grounds of Purcell, such as 'The Triumphing Dance' (*Dido and Æneas*), etc.

Grupetto (It.), a group of ornamental notes.

Guaracha, a Spanish dance of a lively character. See the guaracha in *Masaniello*.

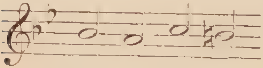
Guidonian Syllables, the syllables supposed to have been invented by Guido d'Arezzo. See Aretinian Syllables.

Guitar, a stringed instrument (with a flat back) having six strings, played with the fingers. The tone of this instrument is very sweet, and is especially suited for vocal accompaniments. The tuning of the strings is as given under illustration on page 83. Music for the guitar is written in the treble stave, but sounds an octave lower than written.

Gusto, Con, or Gustoso (It.), with taste.

H

H, the German name for B♮. The German B is the English B♭. Thus:—



reads B A C H

Halb (Ger.), half.

Halb Stark (Ger.), moderately loud.

Half Close, the imperfect cadence. See Cadence.

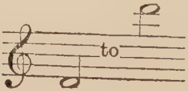
Half Note, a minim. See Notes.

Halt (Ger.), pause.

Hammer, a flexible piece of wood with a padded end of felt, sponge, or leather, with which percussion instruments are struck.

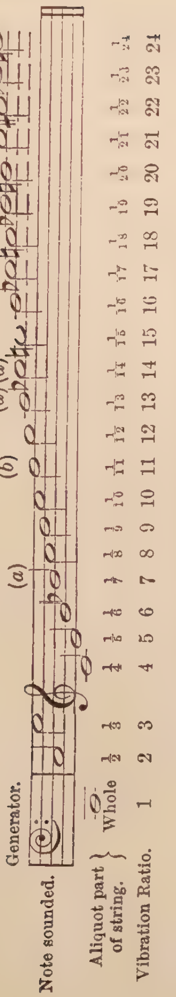
Hand-horn, the natural French horn, not having valves or pistons. See French Horn.

Harmonica, a similar instrument to the *glockenspiel* (*q.v.*), but having plates of glass instead of steel. Its compass is from about



Harmonics. (1.) The series of constituent sounds of higher pitch which are superposed upon the fundamental tone and produced with more or less completeness with every musical tone. They are also called 'upper-partials' or 'overtones.' They are given forth in a regular series, each note being less intense than the preceding. The order of the harmonics is given on page 85. The notes marked by (*a*) are slightly flat, whilst that marked (*b*) is decidedly too sharp, the F above being much nearer the proper pitch of the F of the scale, whilst the double of 11, 22, is nearly F♯. The interval between 22 and 23 is called the enharmonic diesis. It should be noticed that as the string is halved, *i.e.* as the number of vibrations is doubled, the octave is produced—*e.g.* 3, 6, 12, 24 all give G in successive octaves—also that the half gives the octave, the third gives the fifth, the fifth gives the third, the seventh the ninth, the eleventh and the thirteenth respectively give that interval of the generator. The presence of these partials give to sounds their musical quality. The following three

HARMONICS FROM C.


Note sounded.
Generator.
(a)
(b)
(a) (a)
(a)
(a)
(a) (a) (a)
Aliquot part of string.
Whole
1/2 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10 1/11 1/12 1/13 1/14 1/15 1/16 1/17 1/18 1/19 1/20 1/21 1/22 1/23 1/24
Vibration Ratio.
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

(See remarks on page 84 respecting numbers 11 and 22.)

rules for finding the harmonics above the twentieth are given in Prout's *Harmony* (Augener and Co.). (1.) If the note desired be in the major scale of the generator, find the vibration number of the perfect fifth below it, and multiply by three. (2.) If the note be sharper than a note of the major scale, find the vibration number of the major third below it, and multiply by five. (3.) If the note be flatter than a note of the major scale, find the vibration number of the minor ninth below it, and multiply by seventeen.

The following examples will show these rules. (1.) To find F♯ from B♭ generator. F♯ is sharper than the scale, therefore by rule 2 we find the major third below, D, which is the fifth harmonic, and multiply by 5—5 × 5 = 25. F♯ is therefore the twenty-fifth harmonic. (2.) To find G♭ from B♭. By rule 3 we find the minor ninth below, F, which is the third harmonic of B♭; multiply by 17, 3 × 17 = 51. G♭ is therefore the fifty-first harmonic of B♭. We also see that F♯ being the fiftieth (25 × 2), and G♭ the fifty-first, F♯ is flatter than G♭. It is often thought that the reverse is the case. (Of course any other generator than that taken here can be selected, and a new series of harmonics worked out.)

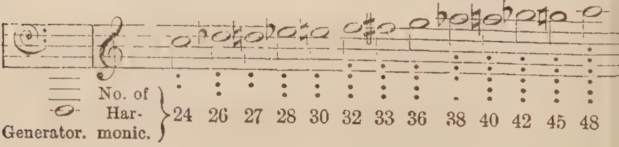
(2.) Upper notes produced on stringed instruments comprising (*a*) natural harmonics, which are obtained by slightly pressing the finger on the open string at the various nodes (*q.v.*); (*b*) artificial harmonics, which are obtained by stopping the string with the first or second finger, and then slightly pressing the node with the little finger. These harmonics are written in diamond-shaped notes thus .

Harmonic Flute. See HARMONIC STOPS.

Harmonic Form. See SCALE.

Harmonic Progression. By this term is meant the movement of the different parts from chord to chord, certain harmonic progressions not being permissible. (See CONSECUTIVES.) There are also certain chords which are effective when following each other, and others which are more or less objectionable.

Harmonic Scale, the scale æsthetically developed from the natural harmonics of a generator, yielding twelve semitones to the octave. This series of harmonics will be found in their proper order (though not all exactly in tune) between the twenty-fourth and forty-eighth harmonic of a generator, thus :—



It will be noticed that the chromatic scale thus obtained is tha of the dominant of the generator The more usual plan of developing the scale is to take either th primary or secondary harmoni —*i.e.* either a direct harmoni (prime number) of the generator or an indirect harmonic—one derived from a lower harmonic not a prime number—of thre generators, a fifth above eac other, called the tonic, dominant and supertonic, as follows. Taking C as the tonic, we obtain—

	Root.	Min. 9th.	Maj. 3rd.	Perf. 5th.	Min. 7th.	Oct.
	C.	D♭.	E.	G.	B♭.	C.
No. of Harmonic.	1.	17.	5.	3.	7.	2.

From the generator G we obtain—

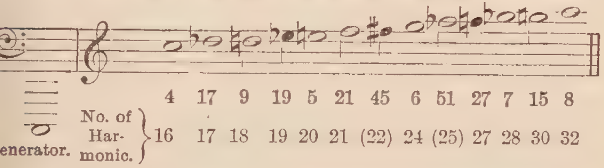
		Perf. 5th.	Min. 7th.	Min. 9th.	Maj. 3rd.
		D.	F.	A♭.	B.
No. of Harmonic from G.	G=3rd.	9.	21.	51.	15.

(These are obtained by multiplying the number of the corresponding interval in the series from C by three, the number of G.)

From the generator D we obtain—

		Min. 9th.	Maj. 3rd.	Perf. 5th.
		E♭.	F♯.	A.
No. of Harmonic from D.	D = 9th.	153. (19).	45.	27.

(These are obtained in the sam manner, substituting nine, th number of D, for three.) It is however, usual to give the har monic number of the mino third of the scale (E♭) as th nineteenth, which, of course, i the number of the third E (slightly flatter) below, for ust be remembered that each ctave of a given note will ways be produced by twice e number of vibrations. By ansposing to one octave we t the following equivalent



rmonic number, which, it ll be seen, almost identically rresponds to the series given om F if they be multiplied $\frac{2}{3}$, the vibration ratio of a h, the difference of the interval tween the two generators, F, C. e semibreves show the notes rived from C, the minims those m G, and the crotchets ose from D. From this table are able to obtain the vibranal ratios of the principal sical intervals, viz.:—

Interval.	Ratio.
romatic semitone . .	17 : 18
nor second ($\frac{30}{32}$) . . .	15 : 16
jor second [small] ($\frac{18}{20}$).	9 : 10
jor second [large] ($\frac{16}{18}$).	8 : 9
nor third— – E = $\frac{16}{19}$; E – G = $\frac{5}{6}$ practically the same)	5 : 6
jor third ($\frac{16}{20}$)	4 : 5
fect fourth ($\frac{6}{8}$ G – C) .	3 : 4
fect Octave ($\frac{16}{32}$) . . .	1 : 2

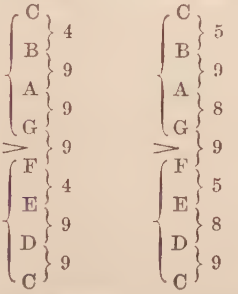
he remaining intervals are stly inversions, *e.g.*:—

Interval.	Ratio.
fect fifth (3:4 inverted)	2 : 3
nor sixth (4 : 5 ,,)	5 : 8

n comparing our scale with the ient scale of Pythagoras, the ient Greek philosopher of 6th century before the pres- era, we find a great similarity, the number of commas in the perfect fourth, perfect fifth, and perfect eighth being the same, the division into tetrachords agreeing, but the tones are now unequal, the extra comma (*q.v.*) being given to the semitone.

Pythagorean Scale.

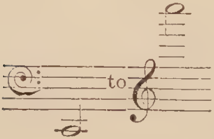
Modern Major Scale.

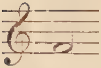


The figures show the number of commas — 9 = major tone, 8 = minor tone, 4 or 5 = semitone.

Harmonic Stops, organ stops whose pipes are of double length, and have a hole bored in the side at the middle of its length. The tone is very full in harmonic stops. Of these stops are the *Harmonic Flute* and its octave the *Harmonic Piccolo*, the former being of 8 ft. length to give 4 ft. tone, and of 16 ft. length to give 8 ft. tone, the latter of 4 ft. length giving 2 ft. tone.

Harmonium, the most modern of wind instruments, played by means of a keyboard, dating from about 1840 (see AMERICAN ORGAN). This instrument is furnished with treadles (pedals), by means of which the performer moves the feeders, thereby supplying the reservoir with wind. This wind is compressed by a strong spring fitted to the reservoir, which resists the expansion caused by the wind supply. To prevent mischief from overblowing, a pallet in the reservoir acts as safety valve. When the stops are drawn, the wind passes from the reservoir through the wind chest, which is above, and thence by means of valves to the different sets of reeds. These reeds are brass tongues, varying in length and thickness, fastened at one end to a plate of metal, above apertures through which they vibrate without entirely closing them. This is known as a free reed. The apertures are provided with pallets held down by springs. When a stop is drawn and a key is played, the pallet is opened by the key lever, and the wind passes at an even pressure, unless the expression stop be drawn, through the aperture of the set of reeds belonging to the stop. The harmonium is more characteristic in tone than the American organ, though harsher. Its compass of five octaves of notes extends from being exactly a perfect fifth higher than the American organ. The stops vary considerably. They are generally placed in three groups — the mechanical stops in the centre; those stops acting on the notes from upwards, together with certain mechanical stops on the right: those acting on the notes below this F, and certain mechanical stops, being on the left. These speaking stops are generally numbered in pairs to show the complementary stops which give the quality as well as pitch throughout the keyboard.





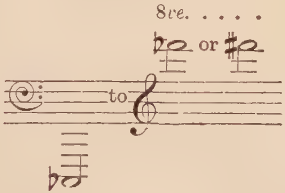
The most usual stops are:—

Left hand.	Right hand.	Pitch.
Cor Anglais, 1	Flute, 1	8 ft.
Bourdon, 2	Clarionet, 2	16 ft.
Clarion, 3	Fife or Fifre, 3	4 ft.
Bassoon, 4	Oboe, 4	8 ft. (reedy).

A harmonium having these stops is said to have four 'sets' of reeds. Other stops are *Voix Celeste* (16 ft. or 8 ft.), and *Harpe Eolienne* (2 ft.), each consisting of two half sets of reeds slightly out of tune with each other, thereby producing a waving tone. The former acts on the upper half and the latter on the lower half of the keyboard, but, as will be seen by the pitch direction, they are not complementary, as the 2 ft. pitch sounds two octaves higher than played, the 4 ft. one octave higher, the 8 ft. the actual sounds, and the 16 ft. an octave lower than played. Other stops acting on the upper half of the instrument are: the *Musette*, reedy in tone and of 16 ft. pitch; the *Barytone* somewhat like the musette, but of 32 ft. pitch—*i.e.* sounding two octaves lower than played. The mechanical stops are: the two *Forte*, which, by opening a shutter above the reed box, allow more sound to escape from the half on which the stop is drawn. The opposite effect is obtained by the *Sourdine*, which shuts off part of the wind on the bass side. The most important of these stops is the *Expression*, which, when drawn, allows the wind to come direct to the reeds from the feeders, thus giving the performer opportunities of bringing out the light and shade. This stop should always be drawn. The *Tremolo* causes an unsteady supply of wind. The *Percussions* give emphasis to the tone by causing a small hammer to strike the number one reeds at the instant the key is played. The *Grand Jeu* instantly brings into action all the reeds except those producing a waving tone, like the *Celeste*. The *couplers* act as in the organ, and generally are labelled showing the result obtainable. *Levers* also are added, at times acting either as a crescendo or to bring on the *Grand Jeu.* The most perfect harmonium is the Mustel organ (*q.v.*). The harmonium deserves greater attention as a solo instrument, and it has the advantage of deteriorating slowly, and of keeping well in tune.

Harmony. (1.) Consists of he art of uniting related musical ounds in conjunctive groups—hord building—and the use of hese chords in different posiions, called inversions, having egard to their key relationship. The formation of chords is ffected by superimposing thirds n a given note. Two thirds uperimposed give a three-note hord, or triad; three thirds a our-note chord, or chord of the eventh, and by the use of ariable notes, such as appoggia-uras and notes of anticipation, ther chords are formed (see ames of chords). It comrises melodic and harmonic rogressions, common chords, ındamental discords, secondary iscords, suspensions, sequences ıdences, passing and auxiliary notes, chromatic concords and discords, pedals, modulation, etc. (2.) An orderly succession of different combined sounds.

Harp, an important stringed instrument played by the hand. It is tuned in the key of C♭, and has a compass from



It is played by plucking the strings with both hands. The harp is provided with seven pedals, which raise their respective strings—the seven notes of the key of C♭—either a semitone or a tone at the will of the performer. This double action, which gives to the instrument the name of the 'double-action' harp, was the invention of Erard. Chords and arpeggios can easily be played, especially if not extending over an octave in either hand, but chromatic passages are impossible unless in very slow time. By the use of the harmonics, very beautiful effects are obtained. Music for this instrument is written on two staves, in the same manner as for the pianoforte.

Harpsichord, the immediate predecessor of the pianoforte, having a keyboard to the keys of which uprights of wood were fixed. These uprights were called 'jacks.' The strings of the harpsichord were plucked by plectrums or quills set in motion by the jacks.

Hastig (Ger.), quick.

Haupt (Ger.), principal; chief.

Hauptsatz (Ger.), the principal subject.

Hauptwerk (Ger.), the great organ. See ORGAN.

Hautboy. (1.) The oboe (*q.v.*). (2.) An organ reed-stop resembling the instrument in tone.

Head. (1.) The skin upon a drum. (2.) That part of stringed instruments in which the pegs are inserted. (3.) That portion of a note, black or white, which is placed on a line or space to denote its sound.

Head-voice, a term applied to those sounds produced by the vocal organs in the higher register. The head seems to act as the resonating chamber, and the voice to be lifted up against the palates of the mouth, the sounds from about the middle of the voice being gradually directed more backward from hard to soft palate, the larynx being raised and the mouth well open. The term is also used by some as an alternative to falsetto. See CHEST-VOICE; FALSETTO.

Heftig (Ger.), impetuous.

Heimlich (Ger.), secretly; mysteriously.

Heiss (Ger.), ardent.

Heiter (Ger.), serene; calm.

Hell (Ger.), clear; bright.

Hemi-demi-semi-quaver, the name given to the note and rest which is a sixty-fourth part of a semibreve; the half-half-half-quaver—*i.e.* the eighth part of a quaver. See NOTES and REST.

Heptachord, a series of seven sounds.

Heptatonic Scale, the scale formed of seven notes within the limits of the octave, such as the Greek, Indian, European, and modern scales. See PENTATONIC SCALE.

Hexachord, a series of six sounds.

Hidden Fifths, Hidden Octaves. See CONSECUTIVES.

His (Ger.), B sharp.

Hohlflöte, a term meaning hollow-toned flute. It consists of either open wood or metal pipes, the wooden pipes being sometimes three-sided, and of 8 ft. pitch. See ORGAN.

Hold, a pause (*q.v.*).

Horn. (1.) See FRENCH HORN. (2.) An organ reed-stop of larger scale and smoother tone than the trumpet. It is of 8-ft. pitch.

Horn Diapason, an open diapason of somewhat reedy tone.

Hübsch (Ger.), pretty.

Hülfsnote (Ger.), auxiliary note.

Humoreske, a title given to some pieces, some of which might bear the title of caprice equally well, as the humorous element is conspicuously absent.

Hurtig (Ger.), quickly.

Hymn, a song of praise, adoration, or lofty emotion, divided into verses and sung during or at the divisions of religious worship. It is a species of chorale with less florid parts, and having the melody in the treble or highest part. Hymns are of various metres: Common Metre (C.M.) is 8 6 8 6, having a long note at the end of the second and fourth lines; Short Metre (S.M.) is 6 6 8 6, without a break at the end of the third line; Long Metre (L.M.) is 8 8 8 8, also without breaks; besides several others.

Hyper (Gr.), above.

Hypo (Gr.), below.

I

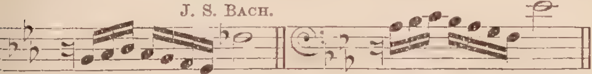
dyll, a short composition of astoral character.

l (It.), the.

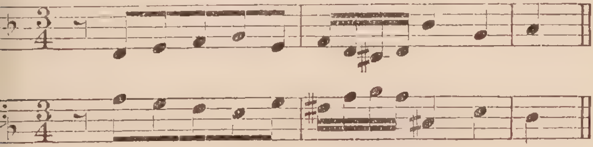
m (Ger.), in the.

Imitation, the repetition of a figure either at the same or at a different pitch by another part of the harmony.

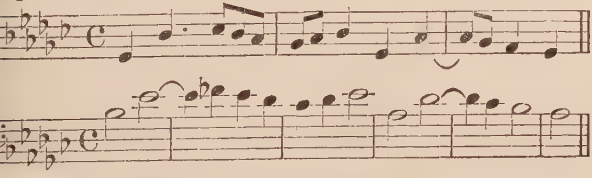
J. S. Bach.



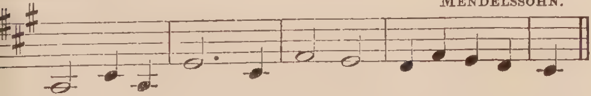
tation may also be by inversion, *e.g.*:— J. S. Bach.



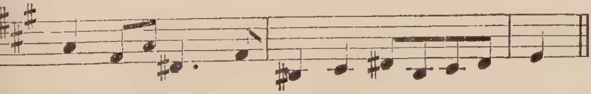
ugmentation :— J. S. Bach.



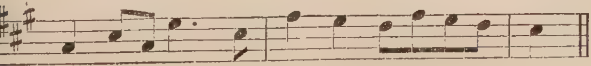
liminution, the reverse of augmentation :— Mendelssohn.



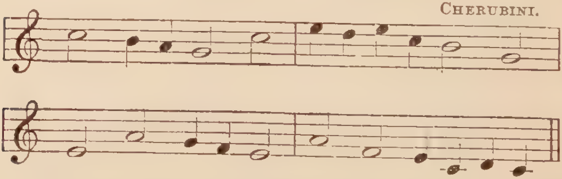
ntrary motion :—



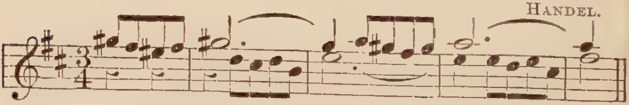
rect motion :—



By retrograde movement, in which each bar is reversed and in contrary motion :—



By reversed accents, *per arsin et thesin,* and by interruption, when a rest is inserted between each note of the imitative part. The imitative part is called the consequent, the original figure being the antecedent. The most complete imitation is the canon (*q.v.*). Rhythmical imitation is when the movement but not the intervals of the figure is repeated—



Immer (Ger.), always; throughout.

Imperfect Cadence. See CADENCE.

Imperfect Concord. See CONCORDANT INTERVALS.

Impeto, CON, or IMPETUOSO (It.), impetuously.

Impromptu. (1.) An extemporaneous composition. (2.) A composition in free form and in the manner of an improvisation.

In alt. See ALT.

Inbrunst, MIT (Ger.), with fervour.

Incalzando (It.), quicker and louder.

Indeciso (It.), undecidedly.

Infinite Canon. See CANON.

In fretta (It.), in haste.

Inganno (It.). (1.) A 'deceptive' cadence used in fugue to avoid a full cadence in the dominant key, so that the third voice can enter without the insertion of a codetta. This is done by flattening the leading note of the dominant key, so that it becomes the subdominant of the tonic key. (2.) Also used to denote the interrupted cadence.

In gehender Bewegung (Ger.), at a walking movement (andante).

Inner Parts, the parts or voices of a composition which are not at the top and bottom of the harmony. See EXTREME PARTS.

Inner Pedal, a sustained note (see PEDAL) in one of the inner parts.

Innigkeit (Ger.), sincerity; fervour.

Innocente, or INNOCENZO, CON (It.), innocently; artlessly.

Inquieto (It.), restless.

Insensibile (It.), very gradually.

Instrumentation, the art of writing for an orchestra.

In Tempo (It.), strictly in time.

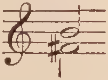
Interlude (Lat.), a musical piece played between the acts of a play or opera, or between the stanzas of a hymn or psalm, or such like; an intermezzo. A choral interlude is performed y the chorus, without stage ction taking place.

Intermezzo (It.), a short iovement connecting more imortant ones in a symphony, onata, opera, etc.

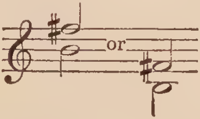
Interrupted Cadence. See ADENCE.

Interruzione, SENZA (It.), ithout interruption.

Interval, the difference in itch between any two sounds; he ratio between the frequencies vibrations) of two notes. Inervals are reckoned from the wer note upwards, both notes eing included. They are classed ccording to the number of derees of the stave, *i.e.* alphaetical letters, included, not ccording to the number of tones semitones contained — *e.g.* to A♭ is a sixth, whilst C to ♯ is a fifth, because in the first ase six letters are included, , D, E, F, G, A, whilst in the cond case only five letters are cluded, C, D, E, F, G, although each case, as will be seen on page , the number of semitones is the me, viz. eight. Intervals are bdivided into different classes ccording to the number of seminnes contained; fourths, fifths, d octaves are called perfect; conds, thirds, sixths, and venths are called major and inor. The perfect fourth, th, and octave are called the rfect concords, and the major d minor thirds and sixths are e imperfect concords. The conds, sevenths, and all augented and diminished intervals e discords. A diminished inrval is one that contains a semine less than a perfect or a inor interval. An augmented terval is one that contains a mitone more than a perfect a major interval. The table on ges 94, 95 shows all the intervals thin the octave and the number semitones contained in each, d, on the stave below, the inversion of these intervals and the number of semitones contained. The unison—two notes of one and the same sound—is not an interval, but is here included in the table for completeness. The two intervals marked *a* are never used except as enharmonic. (See ENHARMONIC CHANGE.) An interval is said to be inverted when one of the notes is moved an octave, so that it becomes upside down. The inversion may easily be found by subtracting the given interval from nine, and the number of semitones from twelve—for example,



is a perfect fourth, containing five semitones; its inversion



is a perfect fifth, containing seven semitones. By comparing the table of intervals with the inversions it will be seen that by inversion perfect intervals remain perfect, major become minor, minor become major, augmented become diminished, and diminished become augmented. Intervals of greater compass than an octave are called compound intervals, and with the occasional exception of the ninth, eleventh, and thirteenth, are treated as simple intervals—*i.e.* they are reduced by subtracting seven from the interval, and then treated as that interval; for example, a tenth

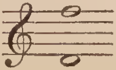
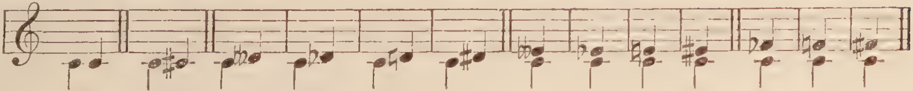
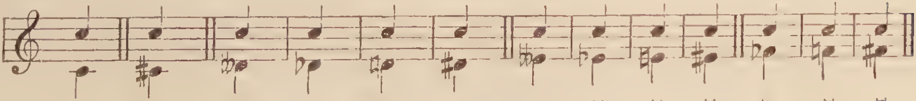


TABLE OF INTERVALS, WITH THEIR INVERSIONS.



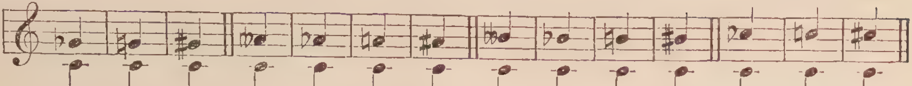
Interval.	*No. of Semitones.*	*Kind of Interval.*
Unison.		(or Prime).
Semitone.	1	Chromatic.
Seconds.	(*a*)	Diminished. (Enharmonic Diesis.)
	1	Minor. (Diatonic Semitone.)
	2	Major.
	3	Augmented.
Thirds.	2	Diminished.
	3	Minor.
	4	Major.
	5	Augmented.
Fourths.	4	Diminished.
	5	Perfect.
	6	Augmented.



Interval.	*No. of Semitones.*	*Kind of Interval.*
Octaves.	12	Perfect.
	11	Diminished.
Sevenths.	(*a*)	Augmented.
	11	Major.
	10	Minor.
	9	Diminished.
Sixths.	10	Augmented.
	9	Major.
	8	Minor.
	7	Diminished.
Fifths.	8	Augmented.
	7	Perfect.
	6	Diminished.

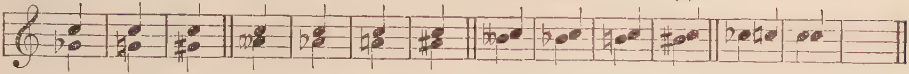
TABLE OF INTERVALS, WITH THEIR INVERSIONS (*Cont.*).

Interval.	Fifths.			Sixths.				Sevenths.				Octaves.		
No. of Semitones.	6	7	8	7	8	9	10	9	10	11	12	11	12	13



Kind of Interval.	Diminished.	Perfect.	Augmented.	Diminished.	Minor.	Major.	Augmented.	Diminished.	Minor.	Major.	Augmented.	Diminished.	Perfect.	Aucmented.

Interval.	Fourths.			Thirds.				Seconds.				Semitone.	Unison.
No. of Semitones.	6	5	4	5	4	3	2	3	2	1	(*a*)		

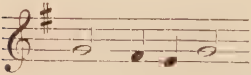


Kind of Interval.	Augmented.	Perfect.	Diminished.	Augmented.	Major.	Minor.	Diminished.	Augmented.	Major.	Minor. (Diatonic Semitone.)	Enharmonic Diesis. (Diminished.)	Chromatic.	(or Prime).

is reduced (10 – 7 = 3), and treated as a third. It also takes the same name as to kind, for as D to F is a minor third, so its compound is a minor tenth. To find the inversion of a compound interval, it must be subtracted from fifteen.

Intonation, the notes preceding the reciting note (dominant) of the Gregorian chant. The intonation is used in the first verse only of each psalm, for the *Gloria Patri*, and for every verse of the *Benedictus* and *Magnificat.*

Intoning, the reciting of the church services in an audible and traditional manner. Intoning includes the use of the monotone, the drop of a semitone, the fall of a minor third, the stepwise progression to the minor third, followed by the direct return; *e.g.*—



the fall of a perfect fifth, the rise of a tone, and the fall of a minor third, followed by a rise of a tone. Other inflections are used at times, a full account of which, together with the above, are given in the Rev. Thos. Helmore's *Primer of Plain-song* (Novello).

The notes which generally, though not invariably, precede the reciting note of a plain-chant are called the Intonation (*q.v.*).

Intrada (It.), entr'acte (*q.v.*).

Intrepidamente or INTREPIDO (It.), boldly.

Introduction, a preliminary movement leading up to the theme.

Introduzione (It.), introduction (*q.v.*).

Introit, a passage from Holy Scripture, which is followed by one verse from the Psalms with the *Gloria Patri* and the passage from Holy Scripture (*i.e.* the introit) repeated, sung to Gregorian music as the celebrant at the Eucharist proceeds to the altar. The introit was directed by the rubric of the Edward VI. Prayer Book.

Inversion. (1.) Of intervals: a turning upside down (see INTERVAL). (2.) Of chords: the sounding of some note other than the root (*q.v.*) of a chord in the lowest part. (3.) Of subjects: the change in the position of the parts as in double counterpoint (*q.v.*). (4.) Of a fugue subject: when the subject is given in contrary motion [see IMITATION, and No. 5 characteristic piece in A for pianoforte, op. 7 (Mendelssohn); Fugue No. 22 (of 'the Forty-eight') (Bach); Fugue Sonata in B♭, op. 106 (Beethoven), etc.]. (5.) Of a pedal: when a pedal point (*q.v.*) is held otherwise than below the harmony it is called an inverted pedal.

Inverted Turn. See TURN.

Ionian Mode. See MODES.

Ira, CON (It.), with wrath.

Irresoluto (It.), undecidedly.

Istesso Tempo, L' (It.), the same time; put as a warning that the time-beat is not to be altered although the time signature is changed.

Italian Sixth, the chord of the augmented sixth, consisting of the third and the augmented sixth of the bass. This chord is found on the same notes as the other two forms of the augmented sixth—viz. the French and German sixth (*q.v.*). When it is necessary to double a note of this chord, the doubled note should be the third from the bass. The most usual resolutions of this chord are: (1) on the second inversion of the tonic common chord; (2) on the dominant common chord; (3) on the dominant seventh; (4) on a dominant seventh with the root in the bass retarded, forming $\begin{smallmatrix}6-\\4-\\2-\end{smallmatrix}$ called by some theorists the last inversion of the dominant minor ninth; (5) on the second inversion of the supertonic seventh. The two notes forming the augmented sixth (or diminished third in the inversion) should move either in contrary or oblique motion. This is an incomplete form of the French and German sixths. See CHROMATIC CHORD.

J

Jack, the wooden upright fixed to the key of a harpsichord.

Jeu d'Orgue (Fr.), organ stop.

Jeux d'Anches (Fr.), the reed stops of an organ.

Jig. (1.) See GIGUE. (2.) The modern jig consists of two divisions, each consisting of sixteen bars of $\frac{6}{8}$ time, and almost entirely of quavers. Each of these divisions is repeated.

Jingles, the metal discs round a tambourine.

Jödl, or JODEL, a refrain common to the songs of Swiss and Tyrolean shepherds. It consists of rapid changes between the chest and falsetto voices.

Jota, a Spanish ballet dance.

K

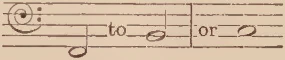
Keckheit (Ger.), audacity.

Kent Bugle, a family of instruments with keys, of the pattern of the bugle, named after the Duke of Kent, father of Queen Victoria. Also called the 'key bugle.'

Keraulophon, an organ stop of 8 ft. pitch of open cylindrical metal pipes of small scale, and having a round hole bored in the side of the pipe near the top, which gives it a peculiar reedy tone. It is tuned by a sliding piece of metal on the outside of the pipe.

Kettledrums, or TYMPANI, the most important of the instruments of percussion. The drum consists of a hemispherical metal shell, with a head of vellum which is held tightly in position by an iron ring. The vellum can be varied in tension, in order to tune to different notes within a given compass, by means of screws which are attached to the iron ring. The kettledrums are played by striking the vellum with a flexible stick of cane or whalebone, having the end covered with felt or sponge. In most orchestras there are two or three drums of different sizes, having the following chromatic compass respectively:—

The large from



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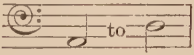
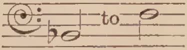
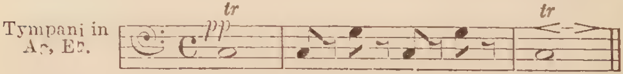
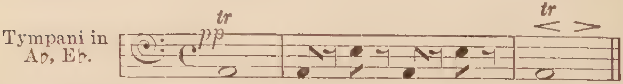


and the smaller from

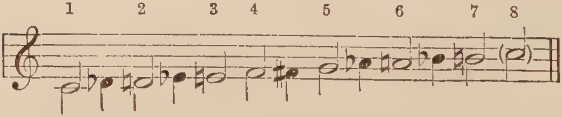


In olden times it was usual to employ only the tonic and dominant of the key for the drums, and to write the notation in the key of C; but now any note may be used, provided it is a note of the chord against which it is struck, or a pedal note. It is now the general practice also to write the actual notes to be played, using the bass clef, but omitting the sharps or flats. The correct tuning must always be given at the beginning and whenever a change is made during the piece. The following two examples show the method of writing the same passage—(1) in the older notation; (2) in the modern notation :—





Key. (1.) A system of sounds in connection with one certain sound called the tonic, key tone or keynote, from which the key is named. This system or series of sounds includes twelve notes exclusive of the octave of the tonic: the seven notes of the major diatonic scale, and five chromatic notes—viz. the flattened second, third, sixth, and seventh, and the sharpened fourth of the diatonic scale. Taking C as the keynote, the series of sounds is :—

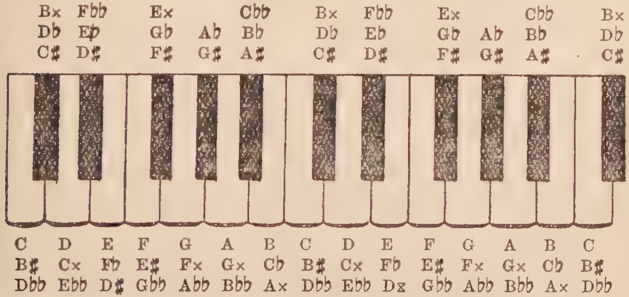


Those notes having tails turned up form the major diatonic scale; those with tails turned down form the minor diatonic scale; the whole series forms the diatonic chromatic scale. The note in brackets is the octave or replicate of the key tone. The seven sounds of the major diatonic scale are known technically as—

1. Tonic or keynote.
2. Supertonic (above the tonic).
3. Mediant (midway between tonic and dominant).
4. Subdominant (the under-dominant, being a fifth below the tonic, just as the dominant is a fifth above the tonic).
5. Dominant (governing tone).
6. Submediant (the under-mediant, being midway between the under-dominant and the tonic).
7. The leading note (from its strong tendency to lead upward to the tonic), or subtonic (under the tonic).
8. Tonic or keynote (replicate of No. 1). See HARMONIC SCALE.

(2.) The lever of keyed instruments worked by the finger or foot, which in a pianoforte raises a hammer, and in a clarinet, flute, etc., opens or closes the sound-holes. When worked by the foot as in an organ it is called a pedal.

Keyboard, a set of keys conveniently arranged for manipulation on instruments. On pianofortes, organs, harmoniums, etc., white and black keys are used, the black keys being raised and somewhat shorter than the white. The following shows a two-octave keyboard :—


B× F♭♭ E× C♭♭ B× F♭♭ E× C♭♭ B×
D♭ E♭ G♭ A♭ B♭ D♭ E♭ G♭ A♭ B♭ D♭
C♯ D♯ F♯ G♯ A♯ C♯ D♯ F♯ G♯ A♯ C♯
C D E F G A B C D E F G A B C
B♯ C× F♭ E♯ F× G× C♭ B♯ C× F♭ E♯ F× G× C♭ B♯
D♭♭ E♭♭ D♯ G♭♭ A♭♭ B♭♭ A× D♭♭ E♭♭ D× G♭♭ A♭♭ B♭♭ A× D♭♭

It will be seen that, with the exception of one note, all keys have three names. The white keys are generally called naturals, because on them the natural scale can be played. On organs the keyboards are called 'manuals,' to distinguish them from the foot keyboard, called the 'pedals.' The pedal board is arranged in a similar way, but the raised notes are not black.

Key Bugle, the Kent bugle (*q.v.*).

Key Coupler. See COUPLER.

Keynote, the note from which a key takes its name; the tonic (see KEY)—*e.g.* E♭ is the keynote of the scale or key of E♭. In the Movable Do System the keynote is called Do.

Key Signature. The essential sharps and flats—*i.e.* those necessary for the proper formation of the tones and semitones in a scale (*q.v.*)—placed together at the beginning of a composition on each stave between the clef and time signature, showing that the notes placed on the degrees of the stave thus marked, and their replicates, are to be so affected unless contradicted. The contradictory signs are called accidentals (*q.v.*). These essentials are placed at the interval of a fifth above each other (or a fourth below) when sharps, and at the interval of a fourth above each other (or a fifth below) when flats. The key of C, requiring neither sharp nor flat, is sometimes spoken of as having an open signature. The table on page 100 gives the key signature of each major and minor key, the minor keynote being always a minor third below the major keynote.

It should be noticed that the major keynote in keys with sharps is always one note higher than the last sharp, and that it is always the last flat but one in keys with flats. The following rule will assist in determining whether a piece is in the major or minor key :—Assume that it is major; then look for the dominant. If that note be unaltered, it is major; but if it is raised a semitone in the greater number of appearances, then it is in the minor key.

Key-stop, a small ivory lever having a sloping surface with the name and pitch of each stop. It takes the place of the ordinary draw-stop on organs.

Table of Key Signatures with sharps in open score.

Major Key C. G. D. A. E. B. F♯. C♯.
Minor Key A. E. B. F♯. C♯. G♯. D♯. A♯.

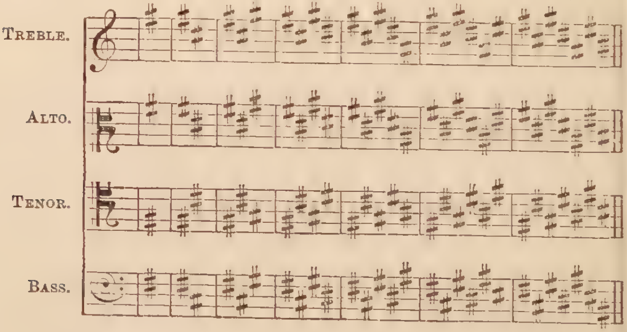
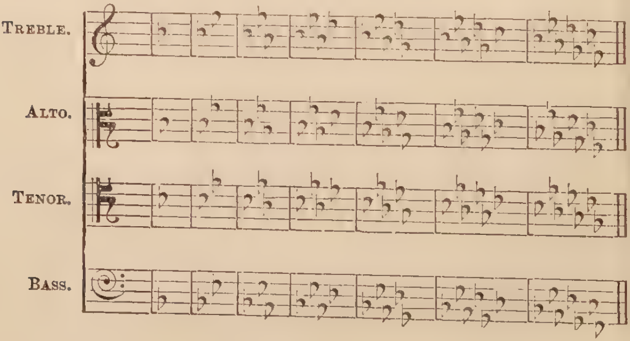


Table of Key Signatures with flats in open score.

Major Key C. F. B♭. E♭. A♭. D♭. G♭. C♭.
Minor Key A. D. G. C. F. B♭. E♭. A♭.



Klagend (Ger.), mournfully.

Knee-stop, a lever on harmoniums, and American organs worked by the knee. There are generally two, each acting on half of the instrument. Their action produces respectively a crescendo and diminuendo by opening and closing a swell. Sometimes the knee-stop acts in a similar manner to the grand jeu by bringing into action the full power of the instrument. See HARMONIUM.

Kraft (Ger.), energy; power.

Kräftig (Ger.), powerfully.

Kreuz (Ger.), a sharp ♯.

Kriegerisch (Ger.), martial.

Kyrie eleison, a portion of the Mass and of Holy Communion. In the former it is generally an elaborate piece of contrapuntal writing, and consists of the words *Kyrie eleison, Christe eleison, Kyrie eleison* ('Lord, have mercy upon us, Christ, have mercy upon us, Lord, have mercy upon us'). In the latter it is a simple prayerful setting of the response after each commandment.

L

L.H., left hand. (Ger. *linke hand.*)

La, or LAH, the sol-fa name of the sixth note of the major scale, and of the first note of the minor scale, in the Movable Do System; and of the note A in the Fixed Do System.

Labial, organ pipes with lips, as opposed to those having reeds.

Lacrimosa, one of the numbers of the Requiem Mass.

Lacrimoso, or LAGRIMOSO (It.), mournfully; tearfully.

Lah. See LA.

Lamentevole, or LAMENTOSO (It.), mournfully; sorrowfully.

Lancers, an English square dance, consisting of five figures.

Ländler (Ger.), a simple waltz in moderate time. It had its origin in Germany and Austria.

Lange (Ger.), long.

Lange Halten (Ger.), a long pause.

Langsam (Ger.), slow.

Langsamer (Ger.), slower.

Language of a Pipe. See LANGUID OF A PIPE.

Languemente, LANGUENDO, or LANGUIDO (It.), languidly.

Languid of a Pipe, the flat plate of metal placed horizontally in an organ pipe near the mouth and over the foot. Its duty is to properly direct the wind, so that the pipe may speak effectively.

Largamente (It.), in the tyle of a largo; broadly.

Large. See NOTES.

Larghetto (It.), rather broadly—not so slow as largo.

Largo, slow; broad; dignified.

Larigot, an organ stop of metal pipes speaking a nineteenth above the key struck. It is very unusual.

Larynx, the organ of voice, situated at the top of the trachea or windpipe, immediately in front of the upper part of the œsophagus (food passage) and under the tongue. It consists of a tubular framework of four cartilages across which are stretched mucous membranes, known as the vocal cords. These vocal cords are two elastic bands of tissue, lined with mucous membrane, one on each side of the larynx, and separated from each other by an opening in the middle, the glottis, which can be acted upon at will by certain muscles. The vocal cords consist of the upper or false, and the lower or true vocal cords. In women and children the larynx is smaller and the vocal cords shorter than in men, thereby giving notes, when the cords are brought together and set in vibration by the current of air from the lungs, of a higher pitch than in the case of men.

Lauda Sion, a sequence sung at High Mass on the festival of Corpus Christi, which falls on the Thursday week after Whitsunday. It is a hymn of praise, and amongst many other settings may be mentioned that by Mendelssohn, who uses a version of the first part of the plain-chant in the chorus, 'They that in much tribulation.'

Laudi Spirituali, short four-part hymns or devotions composed and compiled in the middle of the 16th century. To this set belongs the well-known grace, 'For these and all Thy mercies,' set to the *Alla Trinita beata.*

Lauds, that part of the service immediately following matins, constituting with matins the first of the seven canonical hours in the Roman Catholic Church.

Laut (Ger.), loud (*forte*).

Lay, a song, in simple style.

Lead, a passage given out by a certain voice or instrument—*e.g.* bass lead; violin lead.

Leader, the principal violinist in an orchestra. In a military band and a brass band the leader is the principal clarinetist and cornetist respectively.

Leading Note, the technical name for the seventh degree of the scale. (See KEY.) In harmonic combinations the leading must never be doubled, except when it is a passing note, or in the repetitions of a sequence, or in an arpeggio whilst being held in another part, or in fourth species counterpoint when it is a syncopated concord in one part and another part sounds it on the accent. In a perfect cadence it must rise to the tonic, and in other progressions it is generally better for it to rise either to the tonic or to some other note, and not to fall, except in downward scale progression.

Leading Seventh, CHORD OF, a secondary seventh (*q.v.*) on the leading note, which is used only in the major key, the intervals from the bass being a minor third, diminished fifth, and minor seventh. It is available in all its positions, and resolves on one of the positions of the tonic chord. The last inversion of this chord is harsh in effect, and therefore is but seldom used. Care must be taken in resolving this chord to avoid consecutive fifths. By some theorists this chord of the leading seventh is considered to be the first inversion of the dominant major ninth (*q.v.*) with the root omitted.

Lebendig (Ger.), lively.

Lebewohl (Ger.), farewell.

Lebhaft (Ger.), lively.

Lebhafter (Ger.), more lively.

Lebhaftigheit (Ger.), liveliness.

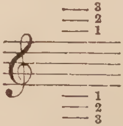
Ledger Lines, leger lines (*q.v.*).

Legando (It.), smoothly.

Legatissimo (It.), very smoothly.

Legato (It.), smoothly, connectedly (abbreviated *leg*). It is shown in music by a curved line placed over or under the notes : ⌒ or ‿.

Leger Lines, short lines drawn above and below the stave. Leger lines are counted outwards from the stave, thus :—



The first leger line below the treble stave is the same note (middle C) as the first leger line above the bass stave.

Leggiere (It.), lightly (abbreviated *legg*).

Leicht (Ger.), light; easy.

Leidenschaftlich (Ger.), passionately.

Leise (Ger.), softly; gently.

Leit Motiv, a representative theme to illustrate a certain character or idea in a composition, which recurs whenever this character or idea is presented.

Lent (Fr.), slow.

Lentamente, or LENTEMENTE (It.), slowly.

Lentando (It.), slackening the time.

Lento, slow.

Lesser, minor: for example, Farrant in G with the lesser third means Farrant in G minor.

Lessons, sets of dances similar to those in a suite.

Lieblich Gedact (or GEDECKT), a 'sweet' Gedact; a small-scale stopped diapason of sweet quality. It is of 16 ft. or 8 ft. tone.

Lieblich Flute, a sweet-toned flute on organs, of 4 ft. tone.

Lied, a song.

Lieder ohne Worte, songs without words.

Linke Hand (Ger.), left hand.

Lip of Pipe, the edges and formation above and below the mouth.

Liscio (It.), smooth.

L'istesso. See ISTESSO TEMPO.

Lochrian. See MODES.

Loco, in the pitch as written, placed after 8ve or 8va *bassa* to show that a return is to be made to the written pitch.

Long. See NOTES.

Lourdement (Fr.), heavily.

Lunga Pausa (It.), a long pause.

Lusingando (It.), coaxingly; tenderly.

Lustig (Ger.), merry.

Lute, an obsolete instrument belonging to the guitar class, having a pear-shaped back.

Lydian. See MODES.

Lyre, a very ancient instrument of the harp class, having a hollow body, with arms or horns curving outward and forward, and bearing a cross-piece. It generally had seven strings, stretched between the body and the cross-piece.

M

Ma (It.), but—*e.g. Presto ma non troppo* ('Quick, but not too much so').

Madrigal, an unaccompanied vocal composition, abounding in contrapuntal writing and ingenious imitations. The madrigal is generally sung with a well-balanced chorus, and not with one voice to a part as in the glee, and should be rendered with great regard to light and shade.

Maestoso (It.), majestically; dignified.

Maestro (It.), master.

Maestro di Capella, choir-master.

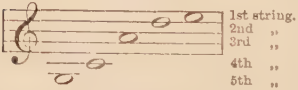
Maggiore (It.), major. It is sometimes placed as a warning when a change is made from the minor to the tonic major key—*e.g.* from E♭ minor to E♭ major, as in Variation 15 of Beethoven's Fifteen Variations, op. 35. See MINORE.

Main (Fr.), hand—*e.g. main droite*, right hand; *main gauche*, left hand.

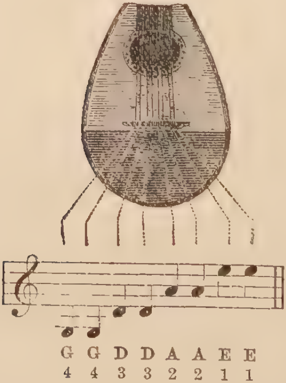
Major, greater. (1.) In those intervals which are in their two forms alike consonant or dissonant—viz. thirds, sixths, seconds, and sevenths — the greater form is called major, the smaller being termed minor, the difference between them being one semitone. See INTERVAL. (2.) Scales having the third note two tones above the tonic are called major scales. (3.) Triads consisting of a major third with a minor third superimposed are called major triads. (4.) Two notes whose vibrational ratio is 8 : 9 are said to be separated by the interval of a major tone.

Mancando (It.), weakening the tone. This term is used in a passage which is already soft.

Mandoline, a stringed instrument having an almond-shaped body. There are two kinds—the Milanese, which has five sets of double strings, each pair being in unison, tuned thus :—

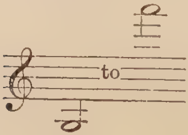


and the Neapolitan, which has four sets of double strings, tuned like the violin, thus :—



NEAPOLITAN MANDOLINE.

and played by plucking the strings with a plectrum, generally of tortoiseshell. The Neapolitan mandoline is the more popular kind. Its compass is from



Chords of two to four notes, if judiciously written, can be played on this instrument.

Mano (It.), hand—as *mano destra,* right hand; *mano sinistra,* left hand.

Manuals, keyboards played by the hands. See PEDAL.

Marcato (It.), marked ; accented (superlative, *marcatissimo*).

March, a composition of varied character, but always possessing well-marked rhythm. There are the quick-step march, in $\frac{6}{8}$ or $\frac{2}{4}$ time ; the grand or slow march, in common time ; funeral, orchestral, and other kinds of marches. The march generally consists of two divisions, followed by a trio and ending with a *da capo.* Sometimes there are two trios (middle sections), as in Mendelssohn's 'War March of the Priests.'

Marcia (It.), march.

Markirt (Ger.), marked.

Martellato (It.), hammered ; with great force.

Marziale (It.), in a martial style.

Mässig (Ger.), moderate.

Maxima (Lat.), the large; a note equal to four breves. See NOTES.

Mazurka, a Polish dance in triple time, often having a strong accent on the second beat. The mazurka ends on the second beat of the bar.

M.D., right hand. The letters are an abbreviation of *mano destra* (Italian) or *main droite* (French).

Me, the third note of the major scale in the tonic sol-fa system.

Measure. (1.) A bar—*i.e.* the contents between two bar lines, as two-pulse measure. (2.) Rhythm.

Mediant, the technical name for the third degree of the scale, lying midway between tonic and dominant. See KEY.

Mediant Seventh, CHORD OF, a secondary seventh on the third degree of the scale, being the chord of the mediant with the diatonic seventh from the root added, which may be used with or without preparation, in the major or minor key. It usually resolves on—(1) the submediant chord; (2) the submediant secondary seventh; or (3) the tonic chord. By some theorists this is considered the last inversion of the dominant thirteenth (*q.v.*).

Mediation, that part of a Gregorian chant to which the concluding syllables of the first half of a verse are sung, the similar portion of the second half-verse being called the close or ending.

Meistersinger, the chief singer of a town.

Melismatic Chant, florid chant—*i.e.* having groups of notes to some or all of the syllables; *e.g.* graduals, offertories, etc. See Syllabic Chant.

Melodic Progression. See Melody.

Melody, an orderly succession of different single sounds. A good melody is one in which the following simple rules are observed:—

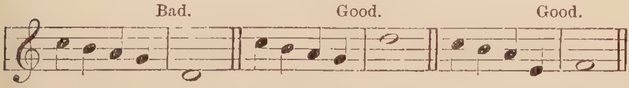
(1.) Either proceed by step or by skip of a consonant interval, avoiding, as a general rule, the leap of a major seventh and all leaps beyond an octave.

(2.) Never proceed by an augmented interval unless—(*a*) both notes belong to the same harmony; (*b*) they occur in the repetitions of a sequence; (*c*) they occur in the scale progression of the harmonic minor mode. In all three exceptions the melody should not return to a note within the interval, but proceed in the same direction.

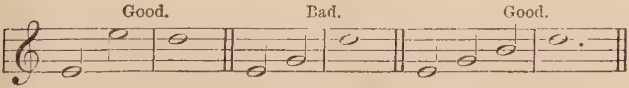
(3.) If a melody proceed by a diminished interval, it should return to a note within that interval.

(4.) A skip to an interval beyond a fifth is best approached by contrary motion to the skip.

In addition to the above, it should be remembered that a melody in contrapuntal writing should not proceed after step progression by leap in the *same* direction to an accented note, but it may to an unaccented note; *e.g.*—



The objection to progressions of a seventh is not overcome by inserting one intervening note, unless that note be an octave, but two notes at least should intervene.



Même (Fr.), the same.

Meno (It.), less—as, *meno mosso*, less movement.

Mensuratus, Cantus, measured song. See Cantus mensurabilis.

Mesto (It.), sadly.

Metronome, an instrument for ascertaining the exact speed at which composers intend their compositions to be performed. It consists of an oscillating pendulum worked by a clockwork movement, and having a sliding weight on the pendulum which regulates the number of oscillations per minute. Behind the pendulum are figures to which the top of the sliding weight is to be adjusted according to the composer's directions, and each oscillation is the pace at which the beat-note is to be taken. These directions are shown thus: M.M. ♩ = 76; or M.M. 𝅗𝅥 = 48. The former shows that the top of the weight is to be set to 76, and each beat will be the length of a crotchet; the latter that the weight is to be set at 48, and each beat will be the length of a minim. In other words, the former will have 76 crotchets per minute, the latter 48 minims per minute. Care must be taken to see which note is the beat-note measure, as 𝅗𝅥 = 48 is equal to ♩ = 96. The numbers on the metronome run in twos from 40 to 60; in threes from 60 to 72; in fours from 72 to 120; in sixes from 120 to 144; and in eights from 144 to 208. The credit of the invention of the metronome is given to Maelzel, hence the letters M.M. = Maelzel's metronome; but it is not at all unlikely that the real inventor was Winkel, a Dutch mechanic. Another kind of metronome is a metal case with a spring, to which is attached a tape marked off as in the pendulum of the former metronome. The tape is pulled out to the required mark, and the case being suspended acts as a weight and gives the acquired pace when swung.

Mezza, or MEZZO (It.), half; moderately—*e.g. mezza voce,* half power of the voice; *mezzo forte* (*mf*), moderately loud.

Mezzo Soprano, the voice having a range lower than a soprano and higher than a contralto.

mf, mezzo forte, moderately loud.

M.G., left hand. The letters are the abbreviation of *main gauche* (Fr.).

Mi, the sol-fa syllable for E in the Fixed Do System and of the third note of the major scale in the Movable Do System.

Mi contra Fa, a term denoting the false relation of the tritone (*q.v.*). In old solmization, Mi was the third above the dominant—that is, our Si; therefore *Mi contra fa* would now read *Si contra fa.*

Middle Board of Bellows, the board immediately above the feeders in an organ.

Middle C, the note standing on the middle line of the grand stave—*i.e.* the first leger line above the bass stave and the first leger line below the treble stave. It is, roughly, the middle note in the range of vocal sounds. See SCORE for its position on the various staves.

Military Drum, side drum (*q.v.*).

Minim, a half note or rest. See NOTES and REST.

Minnesingers, German troubadours, often of noble descent, of the 12th and 13th centuries.

Minor, less. (**1.**) In those intervals which are in their two forms alike consonant or dissonant—viz. thirds, sixths, seconds, and sevenths—the lesser form is called minor, the greater being termed major, the difference between them being one semitone. See INTERVAL.

(**2.**) Scales having the third note one and a half tones above the tonic are called minor scales.

(**3.**) Triads consisting of a minor third with a major third superimposed are called minor triads.

(**4.**) Two notes whose vibrational ratio is 9 : 10 are said to be separated by the interval of a minor tone.

Minore, minor. It is sometimes used when a change is made from the major to the tonic minor key—*e.g.* from E♭ major to E♭ minor, as in Variation 14 of Beethoven's Fifteen Variations, op. 35. See MAGGIORE.

Minuet, a graceful, dignified dance measure in triple time. It is generally in two distinct parts, with a *da capo*, the second part being termed the trio. Sometimes there is more than one trio. See sonatas of Haydn, Mozart, Beethoven, for examples.

Minuet and Trio Form. This form, considered as a whole, is ternary form, as it consists of the minuet, trio (acting as episode), and minuet repeated. Still, minuet and trio are each complete in either binary or ternary form, as follows :—

Early Minuet (*binary form*).

Part I., complete sentence, often modulating to dominant key.

Part II., second sentence ending in tonic key.

Later Minuet (*ternary form*).

Part I., complete sentence in tonic key.

Part II., second sentence with modulation leading to

Part III., recapitulation of Part I., to which sometimes a coda is added.

Trio.

A complete movement, contrasted in style with the minuet, but planned on the same lines. See also EPISODICAL FORM.

Miserere, the 51st Psalm. In the Roman Catholic service it forms part of the service 'Tenebræ,' which is sung on the Wednesday, Thursday, and Friday of Holy Week.

Misterioso (It.), mysteriously.

Mit (Ger.), with.

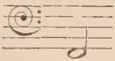
Mitre, an angular joint in a pipe.

Mixed Mode. See MODES.

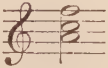
Mixed Voices, those of women and men.

Mixolydian. See MODES.

Mixture, a compound organ stop consisting of from two to five ranks—that is, of comparatively smaller pipes sounding different notes to the key played. The most frequently found mixture is the three-rank, consisting often of the seventeenth, nineteenth, and twenty-second of the key played, thus given when the mixture alone is drawn and



is played; the following is the result :—



These intervals are not carried throughout the manual, but 'breaks' are made, and the highest notes are discontinued; but to avoid weakening the tone of the treble as compared with bass, which would happen as the ranks disappeared, ranks of lower tone are substituted at each break: for example, 17, 19, 22 may become 12, 15, 17; 8, 12, 15. The mixture is also called sesquialtera, cornet, furniture, etc. Its effect is to add brightness to the full organ.

M.M., Maelzel's metronome. See METRONOME.

Mode, the manner of arranging the notes of a scale. When the semitones fall between the third and fourth and between the seventh and eighth notes, it is said to be in the major mode; but when, in the lower tetrachord, the semitone lies between the second and third notes, it is said to be in the minor mode. See SCALE.

Moderato (It.), in moderate time. When used with another word it means moderately—*e.g.* *allegro moderato*, moderately cheerful.

Modes, the scales on which are founded the melodies of plain-song. These ecclesiastical

TABLE OF THE MODES, WITH FINALS AND DOMINANTS.

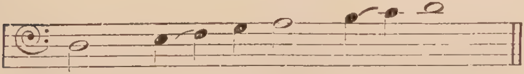
	NO. OF MODE.	NAME OF MODE.	FINAL.	DOMINANT.
	1	Dorian.	D	*a*
	2	Hypo-Dorian.	D	*f*
	3	Phrygian.	E	*c*
	4	Hypo-Phrygian.	E	*a*
	5	Lydian.	F	*c*
	6	Hypo-Lydian.	F	*a*
	7	Mixo-Lydian.	G	*d*
	8	Hypo-Mixo-Lydian.	G	*c*
	9	Æolian.	A	*e*
	10	Hypo-Æolian.	A	*c*
Not in use.	11	Lochrian.	*B*	*g*
	12	Hypo-Lochrian.	*B*	*e*
	13	Ionian.	C	*g*
	14	Hypo-Ionian.	C	*e*

modes are fourteen in number, two of which, however, are theoretical, not practical (viz. 11 and 12)—the former not conforming to the rule of the authentic, that there shall be a perfect fifth between the final and dominant; and the latter not conforming to the rule of the plagal, that there shall be a perfect fourth between the first note and final. These modes are arranged in two classes, authentic and plagal; and each mode has a final, the note on which the piece ends, and a dominant or reciting note. The dominant is the fifth note of the authentic modes, unless B be that note, in which case C is substituted; and in the plagal modes it is a third below the corresponding authentic, unless it be B, when C is substituted. The odd numbers are the authentic, the even numbers are the plagal, and have the same names with the prefix *hypo* (below). The table on page 108 shows the modes and finals.

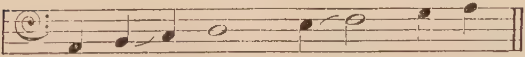
The late Rev. Thomas Helmore, whose labours on behalf of plain-song in England were so unceasing, styles the 11th and 12th modes respectively the Mixo-Lochrian and Hypo-Mixo-Lochrian. These two scales being theoretical only, modes 13 and 14 are often called the 11th and 12th. St. Ambrose is traditionally credited with authorizing the modes 1, 3, 5, and 7; and St. Gregory with having, in the 6th century, added modes 2, 4, 6, and 8. The other modes were added about the end of the 8th century. The following table shows the modes, the final being noted as a semibreve and the dominant as a minim, and the slur marking the semitones. It will be seen that each plagal mode is the same as the corresponding authentic mode, but its compass lies a fourth lower from its fifth to fifth.

TABLE OF THE MODES.

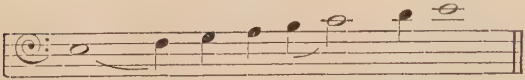
I. Authentic. *Dorian.*



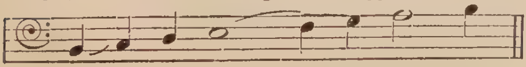
II. Plagal. *Hypo-Dorian.*



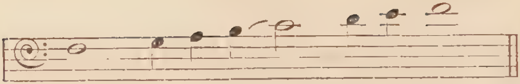
III. Authentic. *Phrygian.*



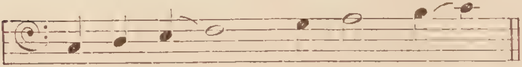
IV. Plagal. *Hypo-Phrygian.*



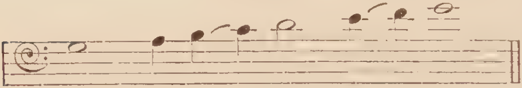
V. Authentic. *Lydian.*



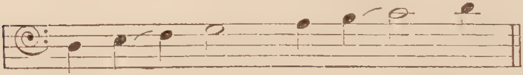
VI. Plagal. *Hypo-Lydian.*



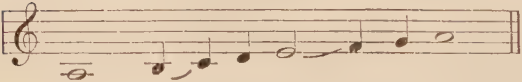
VII. Authentic. *Mixo-Lydian.*



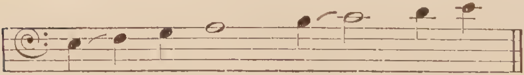
VIII. Plagal. *Hypo-Mixo-Lydian.*



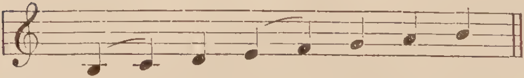
IX. Authentic. *Æolian.*



X. Plagal. *Hypo-Æolian.*

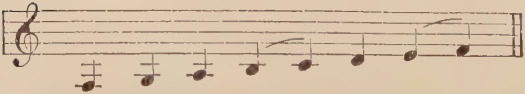


XI. (Not in use.) *Lochrian.*



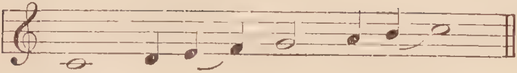
[Theoretical Final B, Dominant G.]

XII. (Not in use.) *Hypo-Lochrian.*

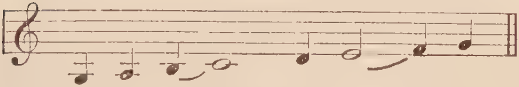


[Theoretical Final B, Dominant E.]

XIII. Authentic. *Ionian.*

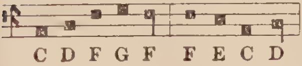


XIV. Plagal. *Hypo-Ionian.*

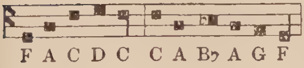


Our modern scale of C major is identical with the Ionian mode, and the minor scale of A in its normal form is the Æolian mode. The only accidental that is allowed is B flat, and then only to avoid the interval of the tritone, F–B. The compass of these plain-song melodies being limited, with very few exceptions, to an octave, only a four-lined stave is required for the notation, with the use of the F and C clefs respectively, written thus: and The following two examples will show these in use:—

2nd Tone (Mode).



5th Tone.



Note the use of the accidental in tone 5, which is sometimes written .

The following rule for ascertaining the mode in which a melody is written is useful: The last note will be the final, and should the compass lie between the final and its octave, it will be authentic; but should the final lie about the middle of its compass, it will be plagal. Should there be a key signature, it shows that the mode is transposed, and the melody must be restored so that it requires no key signature, and then the mode found as above. When a melody has a compass embracing both authentic and plagal modes, it is said to be in a mixed mode.

Modo (It.), mode.

Modulation, the act of passing from one key to another. Modulation is effected *gradually* by the use of ambiguous chords—*i.e.* chords belonging to both the old and the new key; and *directly* by a distinguishing chord of the new key immediately after one which belongs to the old key and not the new. The former is generally the more effective. The table on page 112 shows the attendant or nearly related keys to a major and a minor key.

The numbers in table do not show the order in which modulations are generally made, but merely the five attendant keys. It must be remembered that no one chord can define a key, but the dominant seventh of the new key, followed by the new tonic, gives a most complete modulation. It is impossible to show examples to illustrate the almost inexhaustible means of modulation; the three examples given are taken from examination papers.

(1) To a major key:—

ORIGINAL MAJOR KEY.

1. Relative Minor.
4. Subdominant Major.
2. Dominant Major.
5. Relative Minor of Subdominant.
3. Relative Minor of Dominant.

Ex. *D major.* 1. B minor. 2. A major. 3. F♯ minor. 4. G major. 5. E minor.

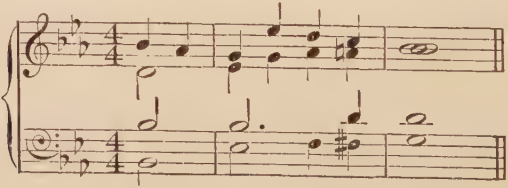
(2) To a minor key:—

ORIGINAL MINOR KEY.

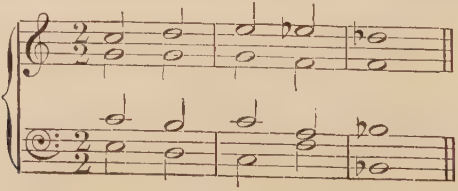
1. Relative Major.
4. Subdominant Minor.
2. Dominant Minor.
5. Relative Major of Subdominant.
3. Relative Major of Dominant.

Ex. *D minor.* 1. F major. 2. A minor. 3. C major. 4. G minor. 5. B♭ major.

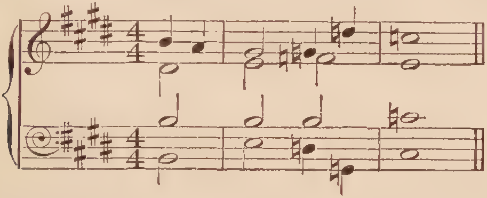
Modulation from (*a*) E♭ to G minor (the relative minor of dominant). The dominant seventh (A♭) here rises a chromatic semitone.



Modulation from (*b*) C to B♭ minor. The third of key is flattened, becoming the dominant seventh of new key, and falls a tone.



Modulation from (*c*) E to C. The fifth of tonic chord becomes leading note of new key (third of new dominant seventh formed on flattened mediant of old key). See Enharmonic Modulation.



It is best to keep the chromatically altered note in the same part, to avoid false relation.

Modulator, a chart used in teaching the tonic sol-fa system. On the modulator are shown the steps of the various scales, and their positions with regard to each other.

Möglich (Ger.), possible.

Moll (Ger.), minor. (See Dur.) For example, H moll = B minor; B dur = B♭ major.

Mollemente (It.), softly.

Molto (It.), much; very.

Monotone, recitation on one note.

Montre (Fr.), the diapason in organs mounted or placed in the front. It is of 32, 16, or 8 ft. pitch.

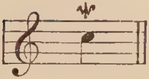
Morceau (Fr.), an unpretentious composition.

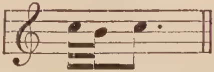
Mordent, or Mordente, an important musical ornament, so called from its sudden 'attack,' as if *bitten.* There are two kinds of mordents, the short and the long, written and played as follows:—

Short Lower Mordent.

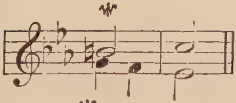
Written. *Performed.*

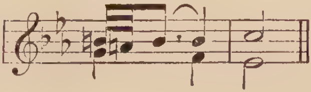
1.



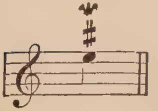


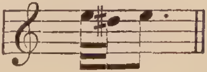
2.





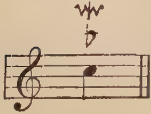
3.

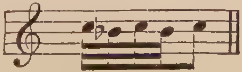




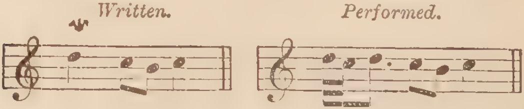
Long Lower Mordent.

4.

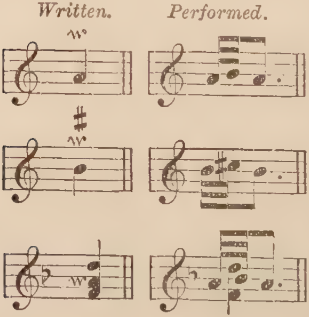




From the above, it will be seen that an accidental added to the sign of the mordent affects the auxiliary note, but it should be remembered that this alteration of the auxiliary note must be made, whether marked or not, in accordance with the rule affecting auxiliary notes below the harmony note given under Auxiliary Note, with the following exceptions: (*a*) if the note preceding or following the ornamented note be a tone below it, then the auxiliary note will be a tone below also, *e.g.*:—


Written. *Performed.*

(*b*) when the mordent is on the seventh note of the scale (as at 2 above), the auxiliary note is a tone below. In addition to the above, there is the inverted or upper mordent, or *pralltriller*, or *schneller*, which is written without a line through the sign, thus:


Written. *Performed.*

The extended *pralltriller*, ∿∿∿, in old music often denotes a shake without a turn.

Morendo (It.), dying away; gradually softer and slower.

Moresca (It.), the Morris dance; a country dance similar in many respects to the maypole dance.

Morgenlied (Ger.), morning song.

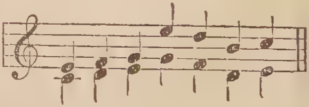
Mormorando (It.), in a gentle, murmuring style.

Mosso (It.), moved—*e.g. più mosso*, more moved, faster; *meno mosso*, less moved, slower.

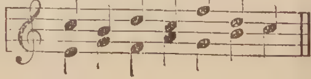
Motet, a composition set to sacred words, and, like the madrigal, written in a contrapuntal style, and requiring great delicacy of expression. (See motets of Palestrina, Tallis, etc.) The full anthem at its best period was a motet.

Motif (Fr.), Motiv (Ger.), or Motive. (1.) A subject to be used in development. (2.) The smallest subdivision of a phrase—the germ—consisting of an accented note preceded by one or more unaccented ones. See also Leit Motiv.

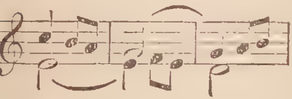
Motion, the movement of a part—as *conjunct motion*, moving by step; *disjunct motion*, moving by skip. *Similar motion* is when two parts proceed in the same direction, thus:—



Contrary motion is when two parts proceed in opposite direction, thus:—



blique motion is when one part
noves whilst another remains
ationary, thus :—



Moto (It.), motion; move-
ent—as, *con moto*, with motion.

Mounted Cornet, a large
ale mixture generally consist-
g of the unison, octave, twelfth,
teenth, and tierce, placed on
separate sound-board, higher
an the 'great' sound-board,
nce mounted.

Mouth, of Organ Pipe. The
ening where the foot and body
the pipe join.

Mouthpiece, that part of a
nd instrument which is applied
the lips of the performer.
outhpieces are of three kinds:
) a hole, as in the flute; (2) a
ed, as in the clarinet, oboe,
c.; (3) cupped, as in the
mpet.

Movable Do System, that
which the keynote is always
lled Do, in distinction to the
ed Do, in which system the
te C only is called Do. The
vable Do is the more popular
d widely used method of teach-
; sight-singing, besides being
e older method.

Movement. (1.) Motion (*q.v.*).
) A division of a larger com-
sition, such as the sonata,
nphony, etc. Previous to the
ne of Beethoven, the sonata
ally consisted of three move-
nts, generally (1) merry (al-
ro), (2) slow, (3) final (rondo);
l the symphony usually had
insertion of a fourth move-
nt, the minuet and trio,
ween (2) and (3) above. Bee-
ven began on this plan, but
r varied the order of his
vements, giving the sonata
netimes two, and at other times as many as five movements. In three sonatas he uses the minuet and trio, but in seven cases he substitutes the more vigorous scherzo, and in four more instances he has an allegro movement in style more or less of the scherzo. For this happy change musical art is deeply indebted to Beethoven, for, as Sir Hubert Parry says, 'Beethoven's systematic adoption of the scherzo gave it its place in modern music. For, both by implication and in fact, it is one of the most important of the features which made their appearance in the early part of the nineteenth century' (*The Art of Music.* Paul Trench and Co.).

mp, (mezzo piano), moderately soft.

M.S. (It.), left hand. The letters are an abbreviation of *mano sinistra* (It.). See also L.H., M.G.

Munter (Ger.), vivacious.

Musette (Fr.), a composition having a pedal or 'drone' bass, thus giving the effect of a bagpipe. The musette was written by Bach, Handel, etc., and was often part of the gavotte. The musette was a kind of bagpipe.

Music, the result of regular, periodic, and frequent vibrations of the air. See Noise.

Musical Box, an instrument consisting of a cylinder with projecting pins, which, in revolving by means of a species of clockwork spring, brings the pins in contact with certain teeth of a steel comb tuned to the scale. The invention is about a hundred years old. Musical boxes are chiefly made in Switzerland.

Musical Instruments. These may be divided into three kinds, viz. :—

(1.) Stringed instruments, of which there are three classes: (*a*) those played by a bow—viz.

violin, viola, violoncello, and double bass; (*b*) those played by hand—viz. harp, banjo, guitar, mandoline, and zither; (*c*) those played by percussion—viz. pianoforte, cymbals, and dulcimer.

(2.) Wind instruments, of which there are four classes: (*a*) those played by means of a reed mouthpiece—viz. clarionets and saxophones (both of which have a single vibrating reed), oboe, cor anglais, bassoons, and bagpipes (all of which have a double vibrating reed); (*b*) those played by means of a lateral mouthpiece—viz. flute and piccolo; (*c*) those played by means of a cup-shaped mouthpiece — viz. French horn, trumpet, cornet, trombone, flugel horn, saxhorn, baritone, euphonium, and bombardon; (*d*) those played by means of a keyboard—viz. organ, harmonium, American organ, and concertina.

(3.) Percussion instruments, of which there are two classes: (*a*) those giving a definite sound—viz. tympani, glockenspiel, handbells, and key harmonica; (*b*) those giving indefinite sound, and simply used for marking the rhythm—viz. bass drum, side drum, cymbals, triangle, and tambourine. These instruments are severally treated under their respective headings.

Musical Interval. See INTERVAL.

Musical Ornaments. These comprise certain grace notes or embellishments, of which the principal are: the turn (direct and inverted), the shake, the mordent (short, long, and inverted), the slide, or *schleifer*, or *tierce coulée*, the appoggiatura, and the acciaccatura. These are all explained under their respective headings. See also PRALLTRILLER, SCHNELLER, VORSCHLAG, and NACHSCHLAG.

Mustel Organ, a harmonium brought to very high excellence by M. Mustel. A feature of this instrument is the ' double touch,' a mechanism which causes the reeds Nos. 3 and 4 (see HARMONIUM) to speak when the keys are pressed about a third of the distance down, and reeds Nos. 1 and 2 to speak also when the key is pressed fully down. This allows prominence to be given at pleasure to certain notes. Percussion is also brought to high perfection, allowing the most rapid music to be performed, and giving that effect to the stops which ' lipping ' does to wind instruments. There is also a metaphone, which consists of three Venetian shutters placed immediately over the sound openings of reeds Nos. 3 and 4, *musette*, *harpe eolienne*, and *barytone* reeds, softening and refining these stops. The metaphones are placed one at each end of the stops.

Muta, change. A direction to brass instrument players that a change of crook is to be made, and to drummers that a change of tuning is to be made during a movement or piece—*e.g.* Muta in B, F etc.

Mutation Stops, those stops which, when a note is played on an organ, give a different note, such as mixtures, twelfth. They do not include octaves, doubles, and fifteenths.

Mute, a device for deadening the sound in musical instruments. A stringed instrument mute, such as those for the violin family, is made of different materials and of various shapes, and, by means of a slot, is fixed on the bridge. The soft (left) pedal acts as a mute on the pianoforte (see SORDINI). On brass instruments, a pear-shaped piece of leather is inserted into the bell, or, in the case of the French horn, the right hand is inserted into the bell sufficiently to three-quarters close it, but by so doing the pitch is raised a semitone, and necessitates transposing a semitone down to counteract this. Another method of muting brass instruments is to add an additional valve, directing the wind into a special bell, which has a central chamber formed of two cones reversed, with a small opening at the further end. The sound thus passes through this small opening in a muted manner. See also UNA CORDA.

Muthig (Ger.), with spirit.

N

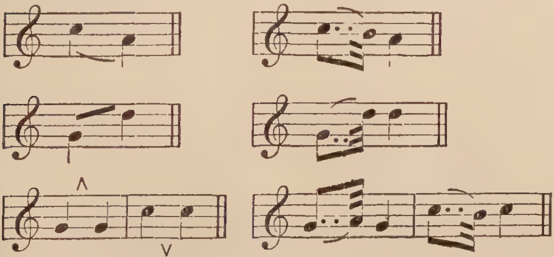
Nach und nach (Ger.), by degrees.

Nachdruck (Ger.), accent.

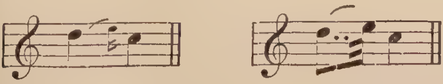
Nachlassend (Ger.), slackening the time.

Nachschlag (Ger.), also called after-note, is written in old music by a stroke or upright curve, or, when the two essential notes are alike, by a circumflex accent, and denotes that the connecting note between the two written notes is to be played, and the time of the connecting note taken from the preceding note. The following examples will show the use :—

Written. *Performed.*



It is often written out in full, *e.g.* :—



See SCHLEIFER.

Nachtstücke (Ger.), night-pieces.

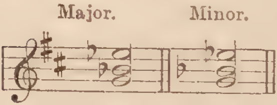
Nasard, an organ stop sounding a twelfth above the key struck.

Nason, an organ stop in old organs, being a sweet-toned flute of 4 ft. pitch.

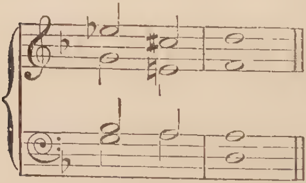
Natural, expressed in notation by a ♮. It restores a note to its normal position after being made sharp or flat; therefore, when following a sharp, it will lower a note a semitone, thus having the same effect as a flat, and, when following a flat, the natural will raise a note a semitone, thus having the same effect as a sharp. When a natural occurs with a sharp or flat, thus, ♮♯ or ♮♭, it restores respectively a double sharp to a sharp, or a double flat to a flat. Some composers, however, omit the ♮, placing only the ♯ or ♭ to contradict the double sharp or double flat. As naturals always fall on the white keys of a pianoforte, and the major scale of C requires only the white keys for its performance, this scale is sometimes called the natural scale.

Natural Scale. See NATURAL.

Neapolitan Sixth, CHORD OF, the major common chord of the minor second of the key in its first inversion—that is, the subdominant in the bass with a minor third and minor sixth above it. In the key of D the Neapolitan sixth is



It is of great beauty, and, when used before a cadence, is plaintive in character. This chord is generally followed by either (1) the second or first inversion of the tonic chord; (2) the dominant chord; (3) another chromatic chord. In resolving direct to the dominant chord, as in the following example, there is no false relation :—



but it is generally best to keep the altered note in the same voice (see FALSE RELATION). Either the bass or the root should be doubled in this chord.

Nel, NEL, or NELLA (It.), i the.

Neumes, or NEUMS, earl notation of plain-chant, eac neum being looked upon as complete musical figure. The are given at length, with moder notation, in Novello's *Primer o Plain-song,* by the Rev. T Helmore, and in *A Handbook o Rules for Singing and Phrasin Plain-song,* by the Benedictine of Stanbrook Abbey, Worcester

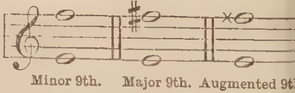
Nicht (Ger.), not.

Nicht zu geschwind, no too quick.

Nineteenth, an organ sto sounding the octave twelft above the note struck. It is als called Larigot. It is only ver exceptionally met with as separate stop, as it is one of th ranks in the mixture.

Ninth, CHORD OF THE. Se DOMINANT NINTH; SUPERTONI NINTH; TONIC NINTH; SUSPENSION. This chord may als be looked upon as a chord the seventh, with the nint taken as an ornamental note appoggiatura of the eighth, o if the third is absent as a note chord, it is the appoggiatura the third—*i.e.* it either moves t or takes the place of the eight or moves to the third.

Ninth, INTERVAL OF, the compound second—*i.e.* the secon above the octave of a note thus :—



Nobile, or NOBILITA, Co (It.), with grandeur.

Noch (Ger.), yet; still; agai

Nocturne, a composition c a gentle and simple characte Examples: Field's and Chopin nocturnes, and Mendelssohn notturno in *Midsummer Night Dream.*

Nocturns, portions of the oman Catholic service called atins. There are three nocurns. The first consists of three r twelve psalms, with the proper ntiphons, paternoster, absoluon, benediction, the lessons, and esponsories, and was originally ung soon after midnight. It is ow sung on the afternoon or vening of the preceding day by anticipation.' The second octurn also consists of three salms, lessons, and responsories; nd the third nocturn likewise three psalms and responsories, nd sometimes the *Te Deum*.

Node, a point of permanent st in a vibrating body.

Noise, the result of irregular nd infrequent vibrations of e air. See MUSIC.

Non, not; as *allegro ma non esto*, cheerfully, but not quickly.

Nonet, a composition for nine oices or instruments.

Nonny, a burden in old nglish ballads, as in Macfarren's *ay Day*, where the burden to o. 3 is 'Hey nonny, nonny no!'

Nonuplet, a group of nine otes played in the time of ght.

Normal Scale, the scale of major and of the eight natural otes beginning on A, correonding to the Ionian and olian modes. See MODES.

Notes, marks indicating und. They are of different apes, as follows:—

eve, or double note, 𝅜;
mibreve, or whole note, 𝅝;
inim, or half-note, 𝅗𝅥 or 𝅗𝅥;
otchet, or quarter-note, ♩ or ♩;
aver, or eighth note, ♪ or ♪;
mi-quaver, or sixteenth note, 𝅘𝅥𝅯 or 𝅘𝅥𝅯; Demi-semi-quaver, or thirty-second note, 𝅘𝅥𝅰 or 𝅘𝅥𝅰; Hemi-demi-semi-quaver, or sixty-fourth note, 𝅘𝅥𝅱 or 𝅘𝅥𝅱; and the Semi-hemi-demi-semi-quaver, or 128th note, 𝅘𝅥𝅲 or 𝅘𝅥𝅲.

(Note that the hook of the tail always turns from left to right.) Each of these is double the value of the one that follows it, thus:—

𝅜 = 2 𝅝 or 4 𝅗𝅥 or 8 ♩ or 16 ♪ or 32 𝅘𝅥𝅯 or 64 𝅘𝅥𝅰 or 128 𝅘𝅥𝅱 or 256 𝅘𝅥𝅲.

This last note is used by Beethoven in the *Sonata Pathétique*, op. 13.

In olden music the notes were:—
Large, 𝆶 or 𝆶; Long, 𝆷 or 𝆷; Breve, 𝆸 or 𝆸; Semibreve, ◇ or ◆; Minim, 𝆹𝅥 or 𝆺𝅥; the Large being equal to two longs, or four breves, or eight semibreves, or sixteen minims. This system of notation was formulated by Francis of Cologne in the latter half of the 11th century (another authority gives the date about 1200).

Notturno (It.), nocturne (*q.v.*).

Nuances, shades of expression in performance.

O

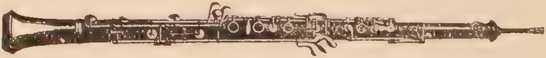
O (It.), or.

Obbligato (It.), a necessary part to a composition which cannot be dispensed with.

Ober (Ger.), over or upper.

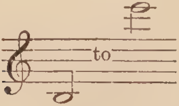
Oberwerke, the German term for swell organ in organs.

Oblique Motion, the moving of one part or voice whilst the other remains stationary.



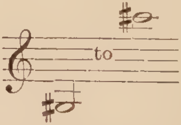
OBOE.

Oboe, a musical instrument played by means of a double reed. This double reed consists of two strips of cane fastened together on a metal tube called the staple. The oboe has a conical bore, extremely small at the top, and in tone is very refined, delicate, and plaintive. It has from fifteen to seventeen keys, and is a non-transposing instrument—*i.e.* it sounds the notes as written. It is an octave instrument, the higher notes being obtained by means of octave keys. Its compass is from



or even three semitones higher, including all the semitones. The best keys are those having not more than three sharps or three flats in the signature. The oboe is essentially a melodic instrument, and it is necessary in writing to give frequent rests to the player owing to the difficulty in emptying the lungs whilst performing. It is the oboe in the orchestra which sounds the A to which the other performers tune. In addition to the above, there are oboes in D♭ and B♭, the former transposing a semitone above and the latter a tone below the written notes.

Oboe d'Amore, an instrument similar to the oboe in mechanism, but more plaintive in tone. Its compass is the same as the oboe, but, as it is a transposing instrument sounding a minor third lower, its actual chromatic compass is from



Bach wrote some fine passages for this instrument, and at the Bach Choir (London) this instrument, having been reconstructed, has been used in the orchestra.

Oboe di Caccia, the oboe of the chase. It is now obsolete, but was a bass oboe in F or E♭, and closely resembled a miniature bassoon, but transposing a fourth higher. It was used by, amongst others, Bach, Haydn, and by Rossini in the overture to *William Tell.*

Ocarina, an instrument of terra cotta, of various sizes, and having finger holes pierced in the side. Its tone is hollow but rather sweet.

Octave. (1.) The eighth note above or below, and bearing the same name alphabetically; the replicate. It is the first of the harmonics, the frequency of the vibrations being twice for the octave above, and one-half for the octave below. See INTERVAL. (2.) An organ stop sounding an octave above the note played. (3.) The eight days following a great festival of the church.

Octave Flute, or OTTAVINO, the piccolo (*q.v.*).

Octet, a composition for eight voices or instruments.

Octuplet, a group of eight notes to be played in the time of six.

Oder (Ger.), or.

Offertoire (Fr.), OFFERTORIUM (Lat.), OFFERTORY. (1.) A term often, though wrongly, applied to the collecting of alms during celebration of Holy Communion. It is the ancient name for the offering at the altar of bread and wine by the priest. (2.) A piece played or a passage from Holy Scripture sung during the oblation of the elements at the Eucharist.

Ohne (Ger.), without.

Omnes (Lat.), all.

Once Marked Octave, the octave from middle C to the B above. In organ nomenclature it is the octave higher than the foregoing. See PITCH.

Op. (It.), the abbreviation of *opus* (work), a form of numbering the order in which a composer's works are published. An *opus* may consist of one or more numbers.

Open Diapason, the most important foundation stop in organs, the pipe of the lowest note being about 8 ft. in length on the manuals and about 16 ft. in length on the pedals. In large organs there are generally two or more 'open' diapasons of different scale on 'the great.'

Open Key, a term sometimes given to the keys of C major and A minor, because there is no key-signature required.

Open Notes, the notes produced by the open (unfingered) strings of stringed instruments, or by wind instruments when neither valve, nor slide, nor hand is used.

Open Pipe, a pipe that is open at the top. See STOPPED PIPE.

Open Score, a score having but one part written on each stave.

Open String. A string is said to be open when it is allowed to vibrate through its entire length without being stopped by pressing the finger on it.

Opera, a drama, either serious or light, set to music, and performed with scenic effects and full orchestral accompaniment. In grand opera the whole libretto (story) is set to music, but in French opera comique and English light opera, spoken dialogue may be interspersed. The numbers may consist of overture, choruses, recitatives, solos, duets, etc., and sometimes ballets.

Ophicleide, a brass instrument which superseded the serpent. The ophicleide has now been displaced by the tuba (*q.v.*).

Oratorio (It.), a sacred or semi-sacred drama set to music for chorus, solo voices, full orchestra, and sometimes for organ also. The term was first used for sacred scenes set to music in the latter part of the 16th century. The numbers may consist of overture or symphony, recitatives, airs, choruses, duets, trios, etc.

Orchestra. (1.) A body of instrumental performers in which stringed instruments are an essential feature. The following may be taken as an example of a modern orchestra :—

14 first violins.
12 second violins.
10 violas.
8 violoncellos.
8 double basses.

1 harp.
3 flutes.
1 piccolo.
3 oboes.
1 cor anglais.
3 clarinets.
1 bass clarinet.
3 bassoons.
1 contra fagotto.
4 horns.
4 trumpets.
3 trombones.
1 bass tuba.
3 kettledrums.
1 side drum.
1 bass drum.
1 triangle.
1 cymbals.

(2.) That part of a building in which the instrumentalists and singers perform.

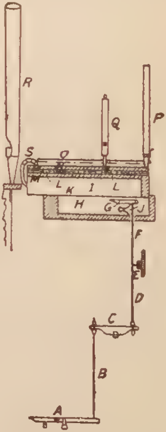
Orchestration, the art of writing for the different instruments of the orchestra—stringed, wood, brass, percussion—so as to obtain contrast and tone colouring. Orchestration and instrumentation signify the same.

Ordinario (It.), ordinary; usual; moderate; *tempo ordinario*, at a moderate pace.

Organ, the most important of all wind instruments played by means of a keyboard. The sounds are produced by pipes, acted on by a current of compressed air. The air, which is supplied by one or more bellows or fans driven by hydraulic pressure, gas, petrol, or electric motors (see BELLOWS), or by hand, can be admitted to the requisite pipe or pipes at the will of the performer.

An individual organ comprises several sections, each of which is provided with a wind chest, and forms a practically complete instrument in itself. It is not necessary for the sections themselves to be in actual juxtaposition, but their claviers or keyboards are always enclosed in one case. See *Console*, below.

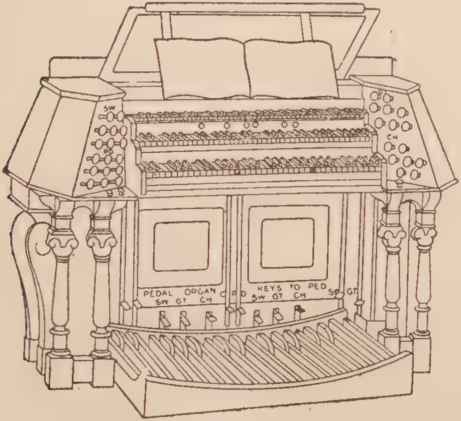
The accompanying illustration shows the different parts operating from key to pipe, by what is known as the *Tracker Action.* At the back of the key (A) is inserted an upright rod, the sticker (B), running up through one end of a lever or backfall (C); when the key is depressed, the other end of this lever falls, pulling down the tracker (D), which is fixed to one arm (E) of the roller. Rollers (*i.e.* metal rods moving on pins with a short arm at each end) are used to reach the pallets, which ar generally out of the line o vertical action from the keys To one arm is fitted the tracke from the backfall, and to th other the pull-down wire (F) to which movement is transmitted by the roller. The pull down wire operates the palle



ORGAN—ACTION.

A, key; B, sticker; C, backfall; D, tracker E, roller arms; F, pull-down wire; G, pallet H, wind chest; I, grooves; J, pallet spring K, sound-board; L, sliders; M, table; N, uppe board; O, pipe rack; P, reed pipe; Q, stoppe wood pipe; R, open metal pipe; S, conveyanc taking wind to pipes on different level.

G), allowing the wind to pass rom the wind chest (H) to the rooves (I) in the sound-board, ver which the pipes stand. The allet is supplied with a spring J), which closes it immediately ne key is released, and so restores ne action to its original position. esides rollers, *squares* of wood r brass are used for carrying the ction from key to pallet. The *neumatic Lever Action*, which applied to the whole or to a art of the keys, consists of a all bellows attached to the l-down and pallet. When the is played, the compressed in the bellows opens the let, which closes again when key is released. This action ery much lighter to the touch n the tracker. A third action, *Tubular Pneumatic Action*, s away with the use of track- tubes connecting the key and small bellows under the et. The wind is admitted this tube when the key is depressed, and passes to a small circular chamber covered by a disc of leather called a 'puffer,' which, being lifted by the wind pressure, operates a small pneumatic bellows connected with the sound-board pallet. When the key is released, the pallet closes. In a fourth action, the *Electro-Pneumatic*, instead of the pulse of compressed air, electricity is used to open the valve that operates the pneumatic action. The upper part of the wind chest is called the *sound-board* (K, fig. 1). Each set of pipes, known as a *stop*, is brought into action by a *draw stop*, which also brings into position the corresponding *slider* (L). The slider, or slide, is a perforated flat strip of hard wood, the function of which is to cover and uncover the holes in the board above the channels of the sound-board, called a *table* (M), and those in the *upper board* (N), on which the pipes rest. When

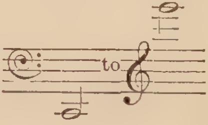


CONSOLE.

the draw stop is pulled out, the holes in the table, slider, and upper board come into line, thus allowing the wind to pass to the pipes. When the draw stop is in, the slider shuts off the wind between the table and upper board. As a rule, the pipes are placed in succession a tone apart, the two largest pipes one at either end of the sound-board: bass end, C, D, E, F♯, G♯, A♯, C, etc.; treble end, C♯, D♯, F, G, A, B, C♯, etc., so working towards the centre, with the smallest pipes placed there. The pipes are held in position by the *pipe rack* (O), a framework placed a few inches above the upper board.

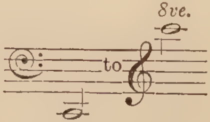
The *console* (consisting of the manuals, pedals, draw stops, accessories, etc.) can, when the action is electric or pneumatic, be placed in any position convenient to the building, or may be movable. The illustration shows the console of an electro-pneumatic organ, the cable on left connecting with the organ.

The *manuals*, the sets of keyboards or claviers played by the hands, are in tiers, conveniently overlapping. In organs with only one manual, that manual is called the *great organ* (Ger., *hauptwerk*; Fr., *grand orgue*). The pipes of the 'great' are of large scale and full tone. If there are two manuals, the lower is the great and the upper the *swell organ* (Ger., *oberwerk*; Fr., *recitatif*). In the swell all the pipes, which are of smaller scale—several being of the reed class—are in a box which is fitted with Venetian shutters. The shutters are opened and closed by means of a swell pedal fixed above the pedals, causing a crescendo or decrescendo in the tone. In three-manual organs the third manual is placed beneath the two former, and is called the *choir organ* (Ger., *positiv*; Fr., *positif*). These pipes are of a soft character, and are intended for accompanying the choir in the softer passages. In four-manual organs the *solo organ* comes above the three mentioned, and has chiefly pipes of a solo character. Above the solo organ is occasionally placed a fifth manual, called the *echo organ*. The pipes are of a delicate nature, and are placed in a swell-box. In addition to the keyboards enumerated, there is on all organs another keyboard, played by the feet, termed the *pedals* (see fig. of Console). Pedal organs contain pipes forming a bass suitable to the different manual stops, and of lower tone. The pedals generally consist of thirty or thirty-two notes, corresponding to the lowest thirty or thirty-two notes of the manuals, and, as the foundation tone of the pedals is 16 ft., these notes are spoken of as CCC to F (or G). The compass of the manuals varies from fifty-six notes



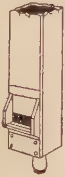
(CC to G^2.)

to five octaves

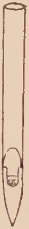


(CC to C^3.)

Pipes. — The desired tonal characteristics of organ pipes are obtained by varying their form and proportions. The pipes are made from different kinds of wood, metal, and other substances, such as cardboard. On the Continent, cylindrical wooden pipes are used, but in Great Britain pipes made of wood are almost invariably square in section. Square pipes produce a broad, full tone; narrow, deep pipes yield a softer and sweeter tone; and shallow, wide pipes give a powerful, hollow tone. Metal pipes are always round, and may be either cylindrical over their whole length, or conical, or in the form of an inverted cone. The conical forms may be surmounted by a bell. When the diameter of a pipe is made small in proportion to its length, the tone produced is of a soft quality, and *vice versa.*

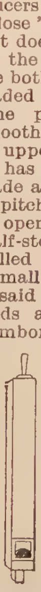


OPEN DIAPASON.

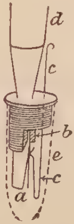


METAL PIPE.

All organ pipes, of whatever form or material, are, by reason of the methods adopted for setting in vibration their column of air, divided into two great classes, termed flue-pipes and reed-pipes. A metal flue-pipe is made to sound by a strong current of air impinging upon the upper edge of an oblong orifice cut transversely at the junction of the body of the pipe with its foot, which latter is in the form of an inverted cone, and has an aperture at its point for the admission of air. Internally, and at this junction, a metal plate called the languet is fixed across the pipe. This plate has a small slice cut transversely from the part next to the orifice; thus a space is formed—termed a wind-way—through which the compressed air rushes from the foot of the pipe. Wooden flue-pipes sometimes have a languet made of wood, but more frequently a block and bevelled cap are used. Where heavy wind can be employed, the best English voicers use what are called 'close' reeds. In this case the slot does not continue to the top of the tube, and the tongues are both shorter and thicker, and loaded with small weights; the tone produced is firmer and smoother. A stopped pipe has its upper end covered with a cap, or has a plug inserted; and if made a little greater in diameter its pitch is an octave below that of an open pipe of the same length. Half-stopped pipes have a hole drilled through the plug, and if a small tube is inserted the pipe is said to be chimneyed. The reeds are the double trumpet, trombone, and contra fagotto, of 16 ft. tone; the trumpet, posaune, cornopean, horn, oboe, and clarionet, of 8 ft. tone; and the clarionet of 4 ft. tone. With the exception of the three 16 ft. reeds, which are made of metal



STOPPED PIPE.



REED PIPE.

a, reed of hollowed brass and slightly curved 'tongue;' *b*, wedge; *c*, tuning spring; *d*, pipe; *e*, boot.

or wood, these are all metal pipes. The illustration on page 125 shows a reed pipe without the 'boot,' the boot being shown by the dotted line.

The draw stops of each organ are generally arranged in the following groups:—

Left of Console.
Swell organ.
Pedal organ.
Couplers.

Right of Console.
Solo organ.
Great organ.
Choir organ.

Speaking stops are divided into foundation, mutation, compound, and reeds. Some of the most usually found are as in table below.

Mutation stops are those which give a different sound than octaves and doubles to that played, such as the twelfth, which is of metal, and sounds the twelfth note above. Compound stops are those which have more than one pipe to each key, suc as the 'mixture' of differen ranks. In addition to the abov stops, there are the *vox angelic*

FOUNDATION STOPS (MANUAL).—FLUEWORK.

16 ft. tone—*i.e.* sounding an octave lower.

Double open diapason	metal; open.
Contra gamba	metal; open, slotted.
Double stopped diapason	wood; stopped.

8 ft. tone—*i.e.* sounding the same pitch as a pianoforte.

Open diapason	metal; open.
Violin diapason or Geigen principal	metal; open, small scale, stringy.
Horn diapason	metal; open, reedy.
Gamba	metal; open, slotted, reedy.
Echo gamba	a small scale gamba.
Keraulophon	metal; a species of gamba.
Salcional (salicional)	metal; open, small scale.
Dulciana	metal: open, very small scale.
Rohr flute	metal; stopped, with a hole in the stopper.
Stopped diapason	wood; stopped.
Lieblich gedact	wood; 'sweet'-toned and stopped.
Clarabella	wood; open.
Hohl flute	wood; open.

4 ft. tone—*i.e.* sounding an octave higher.

Principal	metal; open.
Gemshorn	metal; open.
Harmonic flute	metal; of 8 ft. length with a hole mid-way, causing sound to be of 4 ft pitch.
Lieblich flute	wood or metal; 'sweet' flute.
Wald flute	wood; a species of clarabella.

2 ft. tone—*i.e.* sounding two octaves higher.

Fifteenth	metal; open.
Piccolo	metal or wood; open.
Flautina	metal; a species of fifteenth.

consisting of two ranks of pipes of the dulciana type, one of which is tuned sharper (or flatter) than the other; the *voix céleste*, or *unda maris*, consisting of two anks of the gamba type tuned ike the *vox angelica*. The *vox umana*, a reed of very small ength, capped, is always used vith the tremulant. The latter cts on the supply of wind in uch a manner as to disturb the teady supply, and thus causes throbbing effect.

THE PRINCIPAL PEDAL ORGAN STOPS ARE:

Of 32 ft. tone—*i.e.* sounding two octaves below.

Contra trombone (reed)	wood or metal.
Double open diapason	wood or metal.
Sub-bass or sub-bourdon	wood (16 ft. stopped).

Of 16 ft. tone.

Trombone or posaune (reed)	wood or metal.
Open diapason	wood or metal.
Violone	metal (small scale).
Bourdon	wood (8 ft. stopped).

Of 8 ft. tone.

Trumpet (reed)	metal.
Violoncello	metal.
Principal	metal or wood.
Flute	wood (or 4 ft. stopped).

Of 4 ft. tone.

Viola or fifteenth	metal.

On some organs, instead of hirty pipes to each stop, an xtra octave, making forty-two ipes, is placed to each stop, and n octave coupler added, thus iving a 'duplication' of each top in the octave above. An-ther and better plan is to have he forty-two pipes with a eparate draw stop to each, one cting on the lower thirty pipes nd the other on the upper hirty pipes—*e.g.* bourdon, 16 ft.; lute, 8 ft. In the former case he lowest note on the pedals vould open the pallet of the owest pipe, whilst in the latter the lowest note on the pedals would open the pallet of the octave above, and the highest octave of the pedals would call into use the extra twelve pipes.

The accessory (non-speaking) stops are mechanical contrivances for connecting the different manuals—*e.g.* swell to great, swell to choir, solo to great—and cause the corresponding notes of the coupled manual to speak when the notes are played. There are also octave (super-octave) and sub-octave couplers, which make the note an octave above or below speak when a note is depressed. Pedal couplers which connect the pedals and manual are called 'great to pedal,' 'choir to pedal,' 'swell to pedal,' 'solo to pedal.' *Composition pedals* are pedals placed over, but clear of, the pedal board. These control the stops of the organ—*i.e.* throw them out or in, or out and in, in set combinations, and are generally arranged from left to right as follows: (1) *p;* (2) *mf;* (3) *ff;* those over the lower half of the pedal board acting on the swell organ, and those over the upper half acting on the great organ. In some organs, ventils are used instead of composition pedals, and these, until drawn, cut off the wind from certain stops whether the draw stop is in or out.

Pneumatic pistons are also placed between the manuals to alter the stops, and have the same effect as composition pedals. When pistons are used, some of the composition pedals usually act on the pedal organ stops. Occasionally a crescendo or sforzando pedal is added, which, without altering the stops, brings on the whole power of the instrument, as desired. In the electric organ console, stop keys are placed over the top manual, which when depressed are brought into action, and when raised are thrown out of action. These stop keys are distinguishable by different colours. The nomenclature of the stops, too, is sometimes different. The stop keys take the place of draw stops, the latter being entirely done away with. *Second touch*—somewhat similar to the double touch in a Mustel organ (*q.v.*)—has also been introduced.

History.—Although builders of the organ flourished in Italy, France, Germany, and England before the end of the 9th century, it was not until the 15th century that the organ assumed the proportions which have made it an instrument unequalled for volume, variety, and grandeur of tone. The most characteristic features of the modern organ began to appear about the middle of the last century. Previous to that Bishop had invented composition pedals for controlling the stops; Barker, the pneumatic lever for lightening the 'touch'; Cavaillé Coll, the harmonic system of flue-pipe voicing; and Hill, the *tuba mirabilis*, a powerful harmonic reed stop voiced on heavy wind pressure. It is, however, to Henry Willis we owe that renaissance of organ-building which has taken place in England during the last half-century. By means of heavier wind pressure, which Barker's pneumatic lever enabled him to use, he succeeded in imparting a brilliancy and evenness of tone never before attained. Willis also introduced combination pistons, and (in conjunction with S. S. Wesley) the concave and radiating pedal board. Amongst those who have advanced the art of organ-building in modern times may be mentioned Cavaillé Coll of Paris, whose reeds are unsurpassed; Edmond Schulze; T. C. Lewis; and William Hill, all of whom devoted their attention to the improvement and development of pure diapason tone. Walker and Sons have made a feature of large-scaled, smooth, full-toned diapasons and flutes, while Thynne introduced a new variety of string-toned stops and other registers of great beauty. Gern and Willis were the pioneers of the early form of tubular pneumatic action, and electro-pneumatic action was introduced by Bryceson in the early 'sixties. Little practical use was made of it till 1886, when Willis employed it successfully at Canterbury Cathedral, whilst Lewis, Hill, and others adopted it to a limited extent. About 1890 Hope Jones reintroduced it in a somewhat novel form, and his system has been simplified and extensively used up to the present time. Adjustable pistons, invented by Roosevelt in 1886, marked an important advance in the principle of organ control. Norman and Beard have combined many leading characteristic points of Willis and Hope Jones in their organs of the present day.

Organo Pleno (It.), full organ.

Organum. In olden music the added part to a *canto fermo* was called the *organum*. The only intervals permitted were the unisons and octaves, then consecutive fourths (strange though it seems to our ears), or fifths, and afterwards during successive centuries the remaining intervals and passing or ornamental notes.

Orgue Expressif, harmonium.

Ornaments, grace notes embellishing a principal note. It is very important that the note to be ornamented should be determined, and the time taken from that note for the grace notes. The ornaments are: (1) the turn; (2) inverted turn; (3) the shake; (4) mordent; (5) inverted mordent; (6) the appoggiatura; (7) the acciaccatura; (8) the slide (*coulée*); (9) the after-note or *nachschlag*; (10) the *vorschlag*. Each is explained under its name.

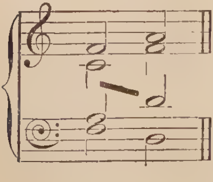
Ossia (It.), or else this; an alternative passage.

Ostinato (It.), a ground bass (*q.v.*).

Ottava (It.), an octave—*e.g.* *ottava bassa*, or *8va bassa*, an octave lower.

Overblowing, when too much wind is forced through a pipe, thus causing it to sound one of its harmonics.

Overlapping of Parts,



when one voice proceeds to a note higher or lower than that previously sung by another voice—*e.g.* when the tenor sings a note higher than that sounded immediately before it by the alto, or lower than that sounded by the bass. See COUNTERPOINT.

Overtones, upper partials, or harmonics (*q.v.*). It is the presence of overtones which determines the quality of a sound.

Overture, at first simply an instrumental introduction to an opera, somewhat in early symphonic form and often called symphony; may be said to have been invented by Lulli. Under Scarlatti the overture became more important and more orchestral in writing, and often consisted of three or four movements. Owing to their frequent performance apart from the opera, more care was gradually spent on their construction, and on the tone-contrasts of the different instruments. The overture was founded on some theme or themes occurring in the opera, or illustrating events which occur in the opera, as in Beethoven's *Fidelio* No. 3; Weber's *Euryanthe*, *Der Freischütz;* Wagner's *Tannhauser*, etc. At times we find the overture consisting of nothing more than a selection of airs occurring in the opera, strung together. Another kind of overture, which may be termed the concert overture, consists of a dramatic tone picture, as, *e.g.*, Mendelssohn's *Hebrides*, Sir W. S. Bennett's overtures, and many other works by the best modern composers. This is of more elaborate construction than the opera overture. Sometimes it is in sonata form (*q.v.*).

P

Pair of Organs, an organ having more than one set of pipes. (Hopkins and Rimbault's *The Organ*.)

Pandean Pipes, or Pan's Pipes, a series of stopped reeds or pipes, ranged in different lengths in order to give a scale, and played by blowing at the outer edge of the open (top) ends. It is an instrument of very ancient origin, and is supposed to be the instrument mentioned in Genesis 4, which is translated 'organ' in the Authorized and 'pipe' in the Revised Version. It survives only in Punch and Judy show accompaniment.

Parlando, or Parlante (It.), in a speaking manner; somewhat similar to *cantabile*, but more like a recitative.

Part. (1.) A voice or instrument—*e.g.* the tenor part, the flute part. (2.) A portion of a composition.

Partials, the higher tones; harmonics which are present in a composite tone, and produce different qualities of tone.

Partitino, supplementary score. See Score (4).

Partitur (Ger.), full score. See Score (3).

Part-song, a harmonized melody for voices, sung by more than one voice to each part.

Passacaglia (It.), a dance in triple time and formed on a ground bass.

Passepied (Fr.), the precursor of the minuet; a dance in triple time.

Passing Notes. See Auxiliary Note.

Passing Six-four, a second inversion of a common chord followed by a chord a note above or below it. The most usual passing $^6_4$ is the second inversion of the dominant, but that of the tonic is also used. See Common Chord.

Passion Music, a sacred cantata, the words of which are founded on the Passion of Christ, or on the last seven words. The finest examples are Bach's according to *St. Matthew* and according to *St. John*, and Haydn's *Passion* on the last seven words.

Passionata, or Passione, Con (It.), with passion.

Pastorale (It.), a composition of a pastoral character in compound duple or triple time.

Patetico (It.), or Pathétique (Fr.), pathetic.

Pathetic Cadence, the perfect cadence (see Cadence) preceded by the Neapolitan sixth (*q.v.*).

Patter Song, a humorous song having a great number of syllables to be sung very quickly.

Pauken (Ger.), kettledrums.

Pausa (It.), or Pause, a sign indefinitely prolonging a note or rest. It is marked thus 𝄐, and the prolongation is left to the will of the performer, or conductor if there be one. When placed over a bar-line, or double bar, it shows that a stop is to be made before proceeding to the next passage; it is therefore the opposite of *attacca* (*q.v.*). When there has been a *da capo*, a pause over a double bar shows the end, and is the equivalent of *fine*.

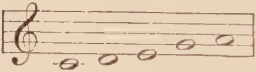
Pavan, a slow, stately dance in common time, so called from the movement of the dancers in their state robes and long trains being like the stately movement of the peacock (*pavone*).

Ped., an abbreviation of pedal (*q.v.*).

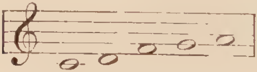
Pedal. (1.) A mechanical contrivance attached to the pianoforte and harp, and worked by the foot. There are generally two pedals to the pianoforte; that on the right is the sustaining pedal, and when depressed by the foot holds the dampers away from the strings, thus sustaining the sound and allowing the tone to be enriched by the natural harmonics. It is popularly but erroneously called the loud pedal. Its use is denoted by the abbreviation *ped.*, or by the words *senza sordini* ('without dampers'), and its release by an asterisk, *. The left pedal when depressed either shifts the action so that the hammer strikes only two strings instead of three (formerly the hammer struck only one string when this pedal was used), or it shifts the hammers nearer the strings, thus lessening the blow, or it causes a strip of felt to fall between the hammers and the strings, thus causing a muffled tone to be produced. This latter is called the *céleste* pedal. The use of the left pedal is indicated by the words *una corda* ('one string'), from its original action, and its release by the words *tre corde*, 'three strings.' Another popular error is that the sign *ped.*, in conjunction with *pp.*, means the use of the left pedal; it simply signifies the right pedal, and that the player is to perform softly. Sometimes *a due ped.* ('both pedals') is used. When there are three pedals, the middle pedal when depressed keeps the dampers as they are when it is put into use—*i.e.* it allows those strings that have the dampers off them when the pedal is depressed to be sustained, whilst carefully 'damping' all future notes struck. See HARP. (2.) Each note of the pedal board. See ORGAN. (3.) Combination pedals. See COMPOSITION PEDALS. (4.) Swell pedal: the lever worked by the foot which opens or closes the shutters of the swell box in the organ.

Pedal Point (also called a pedal), a note continued in one part through a succession of chords of which the pedal may or may not form a constituent part. The pedal may be continued uninterruptedly, or broken by short rests, or alternated by an auxiliary note, or be changed with its octave. The most usual notes for a pedal are dominant or tonic. The latter when used is generally found at the end of a movement, although it is by no means uncommon at the beginning; see Sonata in D, op. 28 (Beethoven); 'Pastoral Symphony' from the *Messiah*, etc. They are sometimes used in conjunction, as at the end of Sonata in B♭, op. 106 (Beethoven); in this case the tonic should be below the dominant, although there are exceptions to this. When a pedal is not in the lowest part (the bass) it is called an inverted pedal; see Sonata in D ($\frac{6}{8}$ time), first movement (Mozart); minuet from Sonata in E (Mendelssohn), etc. When a pedal is in the bass the part above the pedal is regarded as the bass, and must follow the rules for the progression of the bass in chords. It is usual, and generally best, for the pedal to form a part of the chord on which it begins and ends. Students are advised not to modulate, but to keep to the diatonic and chromatic chords of the key for the time being; although, during a dominant pedal, modulations to the minor keys of the supertonic or mediant may be introduced; or a modulation to the dominant key, converting the dominant pedal to a tonic pedal; or during a tonic pedal to modulate to the subdominant, thus converting the pedal from tonic to dominant, is allowable. Modern composers, however, modulate freely. Brahms's *Requiem*, op. 45, has some fine examples of pedal point; see No. 3, 'But the Righteous,' composed wholly on a pedal bass.

Pentatonic Scale, the scale formed of five notes within the limits of the octave, such as the Chinese system, which in early times corresponded to our



but the modern system is :—



Per, by; for.

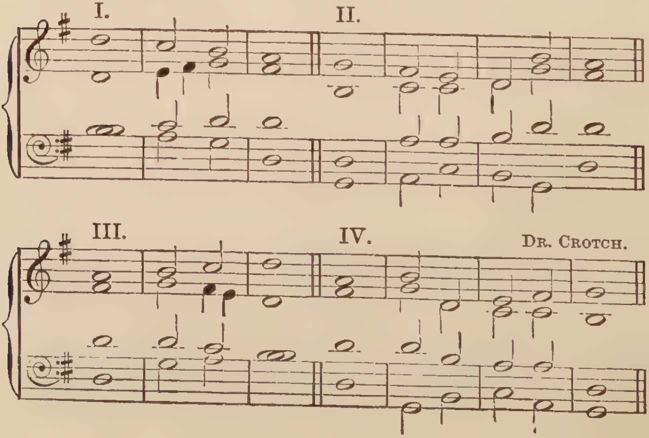
Per Recte et Retro, by forward and backward motion—*i.e.* the antecedent by forward motion, and the consequent by reading the antecedent backwards. Dr. Crotch's double chant is an example of this, where it will be seen that part 3 is the exact backward motion of the first part, and part 4 of the second part.

Percussion, a contrivance on harmoniums which by a pianoforte-like action causes a hammer to strike the reeds of the cor anglais and flute at the moment the key is struck, thus giving an emphasis and rapidity to the tone. In the Mustel organs the percussion is excellent.

Percussion Instruments. Under this term are included those two kinds of musical instruments, the first of which—the tympani or kettledrums, handbells, glockenspiel, and key-harmonica—give a definite sound. The second, such as the bass and side drums, tambourine, cymbals, and triangle, give an indefinite sound. Certain of the stringed instruments are also instruments of percussion—the pianoforte, dulcimer, and cimbalo. See the respective names.

Percussion of a Discord, the striking of the notes of a discord. When the discord is harsh, it is better for the percussion to be prepared. See PREPARATION.

Perdendosi (It.), gradually softer and slower.



Perfect, a term applied to those intervals which, when increased or lessened a semitone, are changed from consonant to dissonant intervals. These are the fourths, fifths, and eighths. See INTERVAL.

Perfect Cadence. See CADENCE.

Perfect Time, triple time.

Period, a complete musical sentence divided into at least two parts, the former generally ending with the half close or some middle cadence, and the latter with a full cadence. The subdivisions are called phrases. The simplest phrase consists of two strong accents—*i.e.* two bars in length; but in the majority of cases the phrase will be found consisting of four bars—four strong accents. A phrase, however, may be of any length.

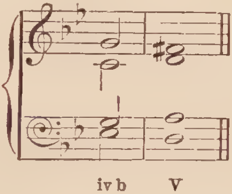
Pesante (It.), heavily; firmly.

Peu (Fr.), a little.

Phrase. See PERIOD.

Phrasing, the art of rendering the phrases of musical sentences intelligibly, and with due consideration of the melodic form of a piece. This is helped to a great extent by proper observance of the signs, such as the slur, dots and dashes, which occur in the piece, and by carefully reproducing details in passages of imitation. Phrasing marks are often carelessly inserted, and do nothing more than represent legato signs. (See SLUR, STACCATO.) Sequences and similar figures of melody and rhythm should be phrased alike; strong accents generally have the preceding weak notes grouped with them; a large leap to a note or a syncopation usually shows the beginning of a fresh group. The final repeated note often begins a new phrasing group, as does an abrupt change in tone-colour, or from melody to harmony.

Phrygian Cadence, the chord of the dominant preceded by the first inversion on the minor sixth of the key.



Phrygian Mode. See MODES.

Piacere, A (It.), at pleasure; the equivalent of *ad libitum.*

Piacevolo (It.), agreeably; pleasantly; gracefully.

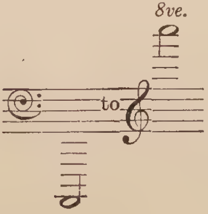
Pianette (Fr.), a small upright pianoforte.

Piangendo, or PIANGEVOLE (It.), in a plaintive manner; weepingly. This term should only be used for vocal music; the equivalent in instrumental music is *dolente.*

Pianissimo (It.), very softly; abbreviation, *ppp,* or *pp*; the latter, however, is really the abbreviation of *più piano,* more softly.

Piano (It.), softly; abbreviation, *p.*

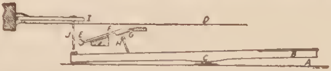
Pianoforte, the most important of the stringed instruments played by means of a keyboard. It has a chromatic compass of seven and a quarter octaves, from



and, like the organ, is tuned to the system of equal temperament. Music for the piano is written in the bass and treble staves.

The pianoforte (known also as the fortepiano in its early days) was invented by Bartolommeo Cristofori, a harpsichord maker in Florence, about 1709. One of his instruments, dated 1720, is in the Metropolitan Museum, New York; another, dated 1726, is in the collection of Signor Kraus at Florence. This instrument differed essentially from its precursors, the harpsichord and the clavichord (*q.v.*), by having its strings set in vibration by striking with hammers.

The pianoforte was introduced into England about 1760 by Zumpe, the first maker of the spinet-shaped pianoforte, and has gone through many further changes in shape since then. Probably its first use in public in this country as a solo instrument was by J. C. Bach at the Thatched House, London, on June 2, 1768.



ZUMPE PIANOFORTE, KEY ACTION.

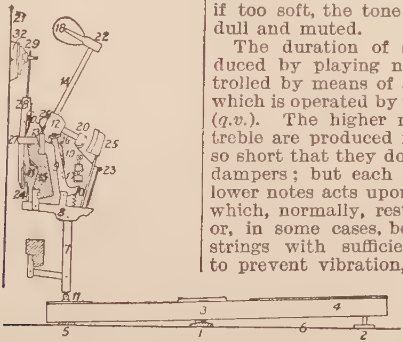
A, Key bed; B, key; C, key fulcrum; D, string; E, hammer; F, hammer shank; G, hammer hinge; H, sticker; I, damper; J, damper lifter.

For many years after its invention the pianoforte was only made in the large horizontal wing or tail form (harpsichord form), termed 'grand' by R. Stodart in 1777. Upright 'grands' were made by Friederici of Gera, Germany, as early as 1745 (example at Brussels). The same maker is said to be responsible for the clavichord form of piano, known in England as the 'square' piano. About 1800 a new form of upright was invented by John Isaac Hawkins, in which the strings extended below the keys. This inventor was also the first to adopt overspun strings for the bass. The cabinet piano of T. Southwell followed in 1807, and was in turn succeeded in 1811 by a diagonally strung low upright piano—the form now known as the 'cottage' piano.

The essential parts in all pianos are: the 'frame,' which sustains the tension of the strings; the 'sounding board,' the voice of the instrument; and the 'action,' the mechanism by which the strings are set in vibration and the tune is controlled. Cast-iron frames were used in America as early as 1825. In Britain, the first frame of this kind was patented in 1831, and since about 1860 iron frames have been much used.

At one end of the frame there is a wooden wrest-plank, containing the tuning pins, into which the strings are fastened, the other ends of the strings being secured to pitch-pins placed round the opposite end and side of the frame. The strings rest upon hardwood bridges, which are glued to the sounding board. The latter is an important feature, as its proportions and properties determine to a large extent the tone-producing qualities of the instrument. It is always made of some sort of pine, frequently of the spruce fir; it is slightly convex, and is strengthened by a number of bars, also of pine, which are glued to its inner and concave surface. The strings, when vibrating, have their tremors conveyed by the bridges to the sounding board, which is thus set in vibration.

When a key of the piano is struck, the inner end of the key causes a hammer to strike certain strings and set them in vibration; but were the hammer head to be simply the termination of a vertical rod fixed to the key, then, unless by an impracticable method of manipulation, the hammer, after striking a blow, could not be made to leave the strings quickly enough to allow them to vibrate freely, and the tone would block. By the introduction of parts—which are acted upon by levers and springs—between the key and the hammer, the latter, after striking a blow, is made to rebound from the strings, leaving them free to vibrate, even though the outer end of the key is still depressed. The rebound is controlled by the hammer falling against a rest, which is called the 'check'—the mechanism which causes the hammer to fall being termed the 'escapement.' What is called double escapement or 'repetition,' which facilitates the rapid reiteration of a note, was the invention of Sébastien Erard (1821).

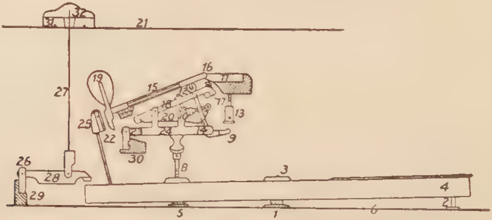


Broadwood Pianoforte 'Upright' Action.

1, Balance rail; 2, front pin and baize; 3, balance mortise and pin; 4, key; 5, back baize; 6, key bed; 7, prolong; 8, under lever; 9, sticker; 10, sticker spring and set-off arm; 11, prolong regulating screw; 12, hammer butt; 13, hammer centre; 14, hammer shank; 15, hammer beam; 16, notch; 17, set-off button and rail; 18, hammer felt; 19, repetition spring; 20, check button; 21, string; 22, hammer head; 23, tape tie; 24, damper lifter; 25, check; 26, balance spring; 27, damper centre; 28, damper stick; 29, damper head; 30, damper spring; 31, damper lifting bar; 32, damper felt.

The material used for covering the hammers is usually some form of felt, and may be composed of various combinations of wool, silk, or hair. If the hammer covering is too hard, the tone produced is shrill and metallic; if too soft, the tone is rendered dull and muted.

The duration of sounds produced by playing notes is controlled by means of a 'damper,' which is operated by the 'pedals' (*q.v.*). The higher notes of the treble are produced from strings so short that they do not require dampers; but each key for the lower notes acts upon a damper, which, normally, rests against—or, in some cases, between—the strings with sufficient pressure to prevent vibration, but leaves the strings the instant the outer end of the key is depressed. The strings are then free to vibrate until the key is allowed to rise, when the damper resumes its functional position. The pedal on the piano which is controlled by the right foot, when brought into action, removes the dampers collectively from all the strings; the left pedal diminishes the tone, either by shifting the action so that the hammers strike two strings only, or by interposing a strip of cloth or felt, or by shortening the length of stroke of the hammers. A third pedal which is sometimes introduced is used to obtain a sostenuto effect. See PEDAL.



BROADWOOD PIANOFORTE 'GRAND' ACTION.

1. Balance rail; 2. front pin and baize; 3. balance pin and mortise; 4. key; 5, back baize; 6. key bed; 7, sticker; 8. pilot screw; 9, set-off arm; 10, sticker rest button; 11, set-off button; 12. notch cushion; 13. set-off button; 14. sticker centre; 15, hammer shank; 16, hammer centre; 17, drop screw; 18. repetition lever arm; 19, hammer felt; 20, repetition set-off spring; 21. string; 22. hammer head; 23. carriage centre; 24. carriage; 25, check; 26. damper centre; 27. damper wire; 28. damper lifter; 29. damper rail; 30. carriage rail; 31, damper felt; 32, damper head.

The strings for a piano are made of cast steel of the finest quality, the smallest string having a breaking strain of 300 lbs.

A trichord piano has three strings — tuned in unison — to each note, with the exception of the bass notes, the lower of which have usually only one string to each note. The strings are carefully graduated in length and diameter, diminishing in both as they ascend the scale. The bass strings are overspun—*i.e.* have other wire wound round each string—which increases their weight, and compensates for their shortness. The vibrations of a string are determined by its length, tension, and weight or density. Shortening a string, increasing its tension, or using a string of less density at the same tension would each augment the number of vibrations and raise the pitch of the note produced. The combined tension of the strings of a concert grand piano is about thirty tons, of an upright about fourteen tons.

Pianoforte Score, the vocal and instrumental parts of a composition arranged for a pianoforte and written on two staves.

Piatti (It.), cymbals (*q.v.*).

Pibroch, the Scottish military music of the bagpipe, consisting of variations on a theme called 'the urlar.' The pibroch is a 'high-class' bagpipe music.

Piccolo. (1.) A small flute (*q.v.*), sounding an octave higher than the written notes. For this reason, it is sometimes called the octave flute. The system of fingering applied to the flute by Boehm has also been applied

BOEHM PICCOLO.

to the piccolo. In addition to the orchestral piccolo shown on page 136, there are piccolos in E♭ and F (more correctly, D♭ and E♭), transposing a minor second and minor third higher respectively than the orchestral piccolo. (2.) An organ stop of 2 ft. pitch, made of wooden pipes, and of a bright, piercing tone.

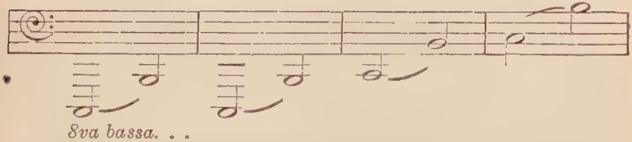
Piena, or PIENO (It.), full.

Pietoso (It.), with pity.

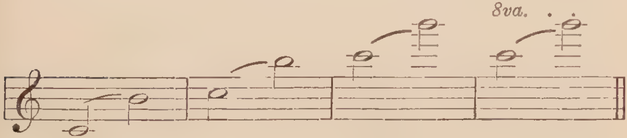
Pipe Rack, a raking stay in organs for the long metal pipes.

Piston, a valve used in brass instruments enabling the sounding tube to be lengthened, thus lowering the pitch of the sound. In this way a complete chromatic scale is obtained. There are generally three, sometimes four, pistons on an instrument: the first lowers the sound a tone, the second lowers it a semitone, the third a tone and a half, and the fourth two tones and a half; they may be used in combination. On the Continent the third valve lowers the sound two tones.

Pitch, the acuteness or gravity of a sound. The pitch of a sound depends on the rapidity of the double vibrations per second. Each octave of sounds is designated by capital or small letters and marks, thus:—

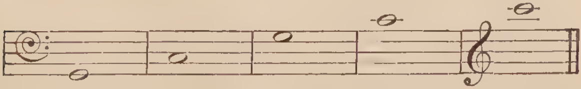


CCCC to BBBB, or 32 ft. octave. CCC to BBB, or 16 ft. octave. CC to BB, or 8 ft. octave. C to B, or 4 ft. octave.



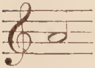
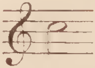
c to b, or 2 ft. octave. c^1 to b^1, or 1 ft. octave. c^2 to b^2, or 6 in. octave. c^3 to b^3, or 3 in. octave.

The following example gives certain notes having fixed names:—



Gamut G. Tenor C. Fiddle G. Middle C. C in alt.

In the German nomenclature, the octaves are designated as being an octave higher—thus, the first octave above is triple C (CCC to BBB), the fourth octave is small c to b, and the eighth (highest) octave is c^4 to b^4.

Pitch, STANDARD OF. In England this, unfortunately, varies considerably. The two recognized pitches in use now are: (1) the old philharmonic or military pitch, which at 68° Fahrenheit gives 455 double vibrations per second to  and 540 to  This is a full semitone above the 'classical' pitch of the 17th, 18th, and part of the 19th centuries; (2) the new philharmonic or concert pitch, in which A=439 and C=522 double vibrations per second. This latter pitch has been adopted by the Philharmonic Society, the Royal Academy, and the Royal College of Music, the Queen's Hall orchestra, the Italian opera, etc. French diapason normal pitch is A=435. In addition to the above, there is a medium pitch in which A=446 and C=530.

Pitchpipe, CHROMATIC, a small reed pipe made of metal, which, when the wind is drawn through by the mouth, gives the sounds of the different notes of the scale, according to the length of the vibrating reed. This length is regulated by a rotating spiral, the lengths being marked off. It is known as Eardley's chromatic pitchpipe.

Più (It.), more; as *più allegro,* more cheerfully; *più forte,* louder (abbreviation, *pf*). See MENO.

Pizzicato (It.), pinched; a direction used in stringed instrument music when the strings are to be plucked by the fingers instead of being bowed.

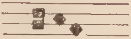
Placidamente, or PLACIDO (It.), placidly.

Plagal, those modes which are formed from the authentic modes by beginning a fourth below and ending a fifth above the final. The plagal scales are called by the corresponding authentic scale —*i.e.* having the same final, but with the prefix 'hypo.' See MODES.

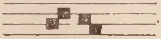
Plagal Cadence. See CADENCE.

Plain-song. This is the special music used in certain church services, and is so called to distinguish it from measured and figured music. It is also called Gregorian music, or plain-chant. The music is written on four lined staves, with either the (F) or (C) clefs placed on the line most convenient for the compass of the melody, which is formed from one of the modes or scales (see MODES). This melody usually does not exceed an octave. No accidentals are allowed, with the one exception that B may be changed to B♭ in order to avoid the tritone F–B. The notation consists of three shapes—the , the , and the . These have always been known as the long, the breve, and the semibreve; but the investigations of the Solesmes Fathers show that these different shapes are the result of different plain-song writing, and do not express difference of time value in plain-song, but are simply due to different forms of copying manuscript. 'The tail is a relic of ancient notation, in which a higher note was marked by an upward stroke; the diamond form is due to the pen being held in a slanting position when writing descending notes, hence in well-written MSS. diamonds occur only in *descending* passages. It may be added that there are entire MSS., notably those of Spanish origin, in which square notes are replaced by diamonds—one proof more that the diamond is not a short note—while in others every *single* note has a tail.' (*Handbook of Rules on Plain-song,* by the Benedictines of Stanbrook Abbey, Worcester.)

These notes are used in combination to form certain figures called neums; *e.g.*—



or, in the modern form, written—



This neum is called the *pes subjunctis*. These figures have the first note slightly accented in singing, and the notes of each neum are closely united. Plain-song has a free rhythm, and should be performed with animation, avoiding both hurrying and drawling. The plain-song adapted by Merbecke is generally sung in the Anglican Church to the versicles and responses, and in many churches the Psalms are still sung to the plain-song. It should be either unaccompanied, or with simple, quiet accompaniment on the organ.

Plainte (Fr.), an elegy.

Plectrum, a tortoiseshell, ivory, or metal instrument with which the strings of the mandoline, etc., are set in vibration.

Plein Jeu (Fr.), full organ; with the full power.

Plus (Fr.), more.

Pochettino (It.), a little; slightly.

Poco (It.), little; rather; as *poco ritard,* a little slower; *poco a poco,* little by little; gradually.

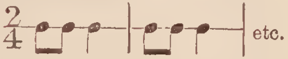
Poi (It.), then.

Point, or DOT. See DOT.

Point-d'orgue (Fr.), pedal note. See PEDAL POINT.

Polacca (It.), a polonaise (*q.v.*) of a brilliant character, in triple time, and having the cadence ending on the third beat of the bar. It is generally in minuet and trio form. The literal meaning of polacca is 'Polish.'

Polka, a round dance of Bohemian origin, written in $\frac{2}{4}$ time and having the second beat accented thus :—



Polonaise (Fr.), one of the most important of the Polish dances. It is in triple time, commencing on the first beat of the bar and ending on the third beat, the last bar consisting of four or more notes to the first beat, a crotchet to the second beat having an accent, and closing on the third beat. The polonaise is of a courtly character, and its form has been attractive to most composers. See POLACCA.

Pomposo (It.), pompously.

Ponderoso (It.), weightily.

Ponticello (It.), the bridge (of a stringed instrument). A term indicating that the strings are to be bowed close to the bridge.

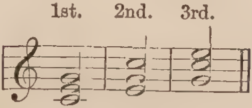
Poppet Pedal, a reversing pedal, throwing the great to pedal coupler of the organ either in or out.

Portamento, or PORTANDO (It.), gliding from one sound to another.

Portative Organ, a small organ, having bellows attached, which could be played whilst being carried in processions. See POSITIVE ORGAN.

Posaune (Ger.). (1.) Trombone. (2.) A very powerful reed stop on organs, of full tone, and of either tin, metal, zinc, or wood pipes. It is of 8 ft. tone on the manuals and 16 ft. or 32 ft. on the pedals.

Position. (1.) The disposition of the notes of a chord. The following examples show the chord of C in its three positions (original position and inversions) :—



(2.) The shifts of the left hand on stringed instruments.

Positiv (Ger.), the choir organ.

Positive Organ, the immovable organ, as distinguished from the portative organ (*q.v.*). The positive organ was added to and placed in front of the greater organ in time, and on this positive organ the choir accompaniments were played. It therefore became known as the choir organ (see ORGAN). Choir became temporarily corrupted into chair organ, from the organist sitting between the two organs. The choir organ is called *positif* in French and *positiv* or *rück positiv* in German.

Post Horn, a keyless straight brass or copper instrument of various lengths, originally used by mail drivers. The notes produced are the second, third, fourth, fifth, and sixth harmonics of the fundamental note of the instrument.

Postlude (Lat.), a concluding voluntary.

Pot-pourri, a medley of favourite musical airs.

Poussé (Fr.), the up stroke of the bow.

Prächtig, or PRACHTVOLL (Ger.), pompously; stately.

Pralltriller (Ger.), the inverted mordent. See MORDENT.

Precentor, the cathedral or church officer who directs the choir and music. The precentor either chooses the music or has the selection submitted to him for his approval. In cathedrals he generally ranks next to the dean, but in some cases he is appointed by the dean and chapter from among the minor canons, and holds the office only during their pleasure.

Preces, the versicles and responses occurring in the church service before the psalms.

Precipitato, or PRECIPITOSO (It.), hurriedly.

Precisione, CON, or PRECISO (It.), with precision.

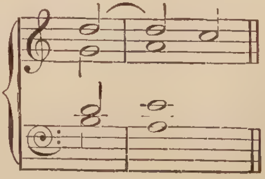
Pregando (It.), in a devotional manner.

Preghiera (It.), a prayer.

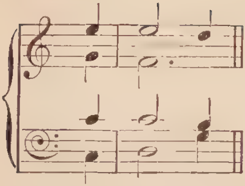
Prelude, PRELUDIO (It.), or PRELUDIUM (Lat.), an opening movement to a work; an introduction—*e.g.* to a song, etc. The prelude was one of the movements of the suite and the only one not in dance form. The prelude is also used as an introductory movement to a fugue, and in this case is of very varied form, ranging from a species of study to an elaborated composition in strict form (see Bach's and Mendelssohn's Preludes and Fugues). Prelude is also the name of separate pieces by Chopin and other composers.

Preparation, a term applied to the sounding of a dissonant note of a chord as a consonant note in the preceding chord. It is necessary that the preparation be in the same part and pitch as the dissonance. Preparation is necessary with all suspensions (*q.v.*), and is usual, though not compulsory, with secondary chords (see HARMONY). *Students* are advised, however, to prepare the dissonances of the secondary chords. The note of preparation in suspensions should not be shorter than the suspension unless it is restruck (not tied). The following examples show the suspended note D prepared in Ex. 1, and the dissonant notes C and E prepared in Ex. 2:—

Ex. 1.



Ex. 2.



Pressez (Fr.), PRESSANTE (It.), or PRESIREN (Ger.), hurrying.

Prestant, an organ stop on Continental organs corresponding to the English principal on the manuals, or to the open 16 ft. or 32 ft. on the pedals.

Prestissimo (It.), very quickly.

Presto (It.), quickly.

Prima (It.), first; chief—as, *prima volta,* first time (used before a repeat); *prima donna,* chief songstress of the opera. See PRIMO.

Prime. (1.) The generator (*q.v.*). (2.) The unison.

Primo (It.), first; chief—as, *tempo primo,* first time (*i.e.* the original time.) Primo is also used to show that the bar or bars over which it is placed are to be performed before the repeat, but in the repetition the portion marked primo is to be omitted, and that marked secondo (second) is to be substituted. Primo is also placed over the treble part of a pianoforte duet, secondo denoting the bass part. See PRIMA.

Principal, an organ stop of 4 ft. pitch, being the octave of the open diapason. It is usually of metal or tin. On the pedals the principal is the octave of the pedal open diapason, therefore an 8-ft. stop. In Continental organs the open diapason is sometimes called principal.

Principal Subject, the chief theme of a movement or piece.

Principal Trumpet, the third trumpet in Handel's scores, having a lower pitch than the other two.

Principals, the chief singers or players; the soloists.

Progression of Parts. See MELODY and HARMONIC PROGRESSION.

Promptement (Fr.), or PRONTAMENTE (It.), quickly.

Psalter, the Book of Psalms pointed for chanting.

Psaltery, an ancient stringed instrument, having thirteen strings, played by plucking them with the fingers.

Pull-down Wire, the wire attached to the pallet of an organ.

Pulse, a beat.

Punkt (Ger.), dot.

Punta, the point—as, *colla punta dell' arco,* with the point of the bow.

Pyramidon, an organ stop of peculiarly shaped pipes on the pedal organ of 16 or 32 ft. tone. The pipes are more than four times as large at the top as at the mouth. It was invented by the late Sir F. A. G. Ouseley.

Q

Quadrat (Ger.), a natural, ♮.

Quadrille, a square dance consisting of five parts. These are called—(1) Le pantalon; (2) l'été; (3) la poule; (4) la trenise or la pastourelle; (5) finale.

Quarter Note, a crotchet. See NOTES and REST.

Quartet, QUARTETT (Ger.), or QUARTETTO (It.), a composition for four voices or instruments. Each part for a time becomes the solo voice. A string quartet is for four stringed instruments, generally first and second violins, viola, and violoncello. Sometimes the expression 'quartet of strings' signifies the stringed family—violin, viola, violoncello, and double bass. 'Piano quartet' generally indicates piano, violin, viola, and violoncello. 'Vocal quartet' is a special feature in nearly all operas and oratorios.

Quasi (It.), in the style of; somewhat; as if—as, *quasi sonata*, in the style of a sonata (*i.e.* in irregular sonata form); *quasi allegro*, somewhat joyfully.

Quatuor (Fr.), quartet (*q.v.*).

Quaver, an eighth note, or rest. See NOTES and REST.

Questo (It.), this; that.

Quick-step, the step used in the army in ordinary marching. It is in either $\frac{6}{8}$ or $\frac{2}{4}$ time.

Quietamente, or QUIETO (It.), quietly.

Quint (the fifth), an organ stop sounding the fifth above the open diapason. It is composed either of open or stopped pipes. It is found on the manuals and pedals.

Quintet, QUINTETT (Ger.), or QUINTETTO (It.), a composition for five voices or instruments. Instrumental quintets may be for a particular family of instruments, as string quintets, or for a combination of instruments—*e.g.* piano, oboe, clarinet, horn, and bassoon; or piano, violin, viola, violoncello, and double bass.

R

Rabbia, CON (It.), with fury.

Raddolcendo (It.), gradually increasing in softness and sweetness.

Rallentando (It.), gradually decreasing the pace. See RITARDANDO.

Rank, a row or set of pipes controlled by an organ stop. When more than one set of pipes is controlled by a stop, as in the mixture, etc., it is said to be of two, three, four, or more ranks. See MIXTURE.

Rant, an old English dance.

Ranz des Vâches (Fr.), the Swiss shepherd's tune to call his cattle. It is of many forms.

Rapidamente, or RAPIDO (It.), with rapidity.

Rasch (Ger.), quick.

Rascher (Ger.), quicker.

Re, the sol-fa syllable for D in the Fixed Do System, and of the second note of the major scale in the Movable Do System. It is called Ray in the Tonic Sol-fa System.

Real Fugue. See FUGUE.

Rebec (Fr.), a primitive stringed instrument, the precursor of the violin.

Recht (Ger.), right; correct.

Rechte Hand (Ger.), right hand.

Recitando or RECITANTE (It.), in a reciting manner.

Recitativo, a composition of a declamatory character, without regular rhythm, but in its rhythmic movement lending itself to the accents of speech. Recitatives are of two kinds—(1) *Recitativo secco*, unadorned recitative, in which the performance is in free time, being supported only by occasional chords; (2) *recitativo con accompagnamento*, or *stromentato*, accompanied recitative, in which the performance is in nearly strict time. The first recitative in the *Messiah* (Handel) shows both the accompanied recitative—'Comfort ye'—and the unadorned recitative—'The voice of him.'

Reciting Note, the note of a chant to which the greater part of each half verse of a psalm is generally sung. In the Gregorian chant it is the dominant of the mode; in the Anglican chant it is the first note of each half of the chant. In some verses there is no need for the reciting note, the verse beginning with the rhythmical portion.

Recte et Retro. See PER RECTE ET RETRO.

Redita (It.), a repeat.

Redowa, a Bohemian dance in triple time.

Reed, a thin strip of cane or metal which when acted on by a current of air vibrates and produces a musical sound. Reeds are of two kinds—(1) the free reed; (2) the striking reed. In the first instance, air passing through the aperture over which the reed is exactly fixed causes it to vibrate, without interruption. This is the case with the harmonium and concertina reeds. In the second instance—the striking reed—the reed is slightly larger than the aperture, so that when it is set in vibration it beats against the edges of the aperture, as in the organ and clarinet. The oboe, bassoon, etc., have a 'double reed' formed of two strips of cane fastened together about midway of their length, leaving the ends free to vibrate. In trumpets and other brass instruments, the lips of the player perform the function of a reed.

Reel, a lively dance written in $\frac{4}{4}$ time, and consisting almost entirely of quavers. It is probably of Scandinavian origin.

Regal, a species of portative organ (*q.v.*). The word is used as late as 1767, in the records of the Chapel Royal, St. James's Palace, where Bernard Gates received £56 salary as tuner of the 'regalls.' See Hopkins and Rimbault's *History of the Organ*.

Register. (1.) An organ stop. (2.) The divisions of the voice—as head, chest, thick, thin, etc.

Registering, the art of combining different organ stops.

Related Keys, those in which modulation is both easy and natural through their having a number of identical sounds in common. Also called *attendant keys*. The keys most nearly related to a major key are the dominant and subdominant and the relative minor of each; and to a minor key, the dominant and subdominant and the relative major of each. The following tables will show this:—

TABLE 1.

Keys closely related to D major.

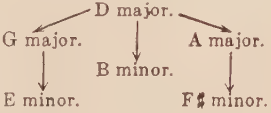
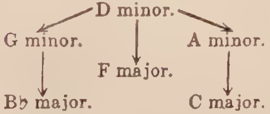


TABLE 2.

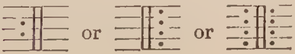
Keys closely related to D minor.



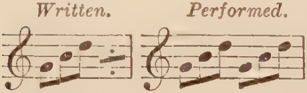
Relative Key. Each signature belongs to two keys, a major and a minor, and these are called respectively the relative major and relative minor key. See KEY SIGNATURE.

Religioso (It.), in a devotional manner.

Repeat, a direction shown by dots placed at a double bar, thus:—



This indicates that the section on the side or sides of the double bar on which the dots occur is to be played twice. When a note or notes are to be repeated, instead of writing them out in full one of the following signs may be used: ━; -÷-; ═.


Written. *Performed.*

See Da Capo.

Repetizione (It.), repeat.

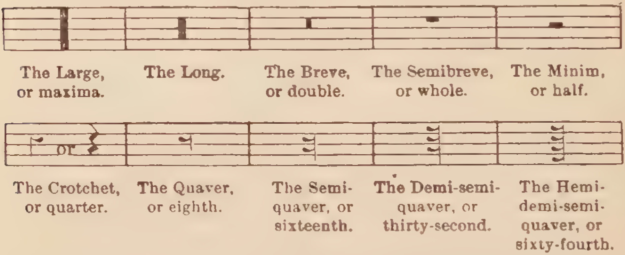
Replica, Con (It.), with repeat.

Reply, or Réponse (Fr.), the answer to a subject (*q.v.*).

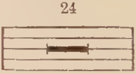
Reservoir, the upper portion of the bellows in which the wind is stored. See Bellows.

Resolution, a term for the movement of a dissonant note to a consonance. One dissonance may proceed to another dissonance, but the final dissonance must resolve on a consonance. If the dissonance proceed to another note of the harmony before proceeding to a consonance, it is called an ornamental resolution. Generally speaking, the note of resolution should never be sounded with the dissonance.

Responses. (1.) The answers to the versicles in the service of the church. (2.) The prayer occurring after each of the ten commandments. See Preces.

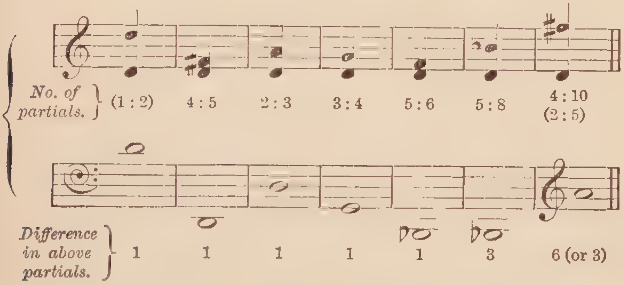

The Large, or maxima.
The Long.
The Breve, or double.
The Semibreve, or whole.
The Minim, or half.
The Crotchet, or quarter.
or
The Quaver, or eighth.
The Semiquaver, or sixteenth.
The Demi-semiquaver, or thirty-second.
The Hemi-demi-semiquaver, or sixty-fourth.

Rest, a sign indicating silence. To each note (*q.v.*) there is a corresponding rest having the same duration value as that note. The above table shows the shape of each rest. Rests of more than two bars' duration are usually shown thus, placing the number of bars over the rest :—



The semibreve rest denotes a complete bar's rest in either common or triple time.

Resultant Tones, sounds which are evolved when two sustained sounds are produced together. They are of two kinds, summational and differential. Differential tones are the sounds whose vibration numbers are equal to the difference of those struck: for example, if perfect fifth (the vibration numbers of which are $2:3$. See Harmonics) be sounded together, the differential tone will be the octave below the lower sound ($3-2=1$). Again, a major third ($4:5$) will give two octaves below ($5-4=1$). Should the two sounds be more than an octave apart, the differential tone will be found between the two sounds. The following shows the differential tone given as semibreves :—



Summational tones have the sound equal to the sum of the two sounds struck. Tartini, the violinist, was the discoverer of resultant tones. See COMBINATION TONES.

Retardation. (1.) A term sometimes applied to suspensions which resolve upwards instead of downwards. See SUSPENSION. (2.) The slackening of the speed.

Reveille, or RÉVEIL (Fr.), a signal given, at break of day or to waken from sleep, by either drum or bugle.

Reversing Pedal, one which reverses a movement or coupler each time it is used. See ORGAN.

Rhapsody, a wild, irregular composition, often in the style of an improvisation.

Rhythm, the grouping of music into phrases and sentences. These phrases, which must consist of at least two strong accents, will be felt as a species of breathing place or half-rest, and produce a want of response by another phrase. Two or more phrases make a sentence or complete musical idea, and this completeness will be felt and brought about by a strong cadence, generally the perfect cadence (*q.v.*). It will be found that a rhythmic division seldom finishes at a bar line, nor does it end with a second inversion or unresolved discord. The study of harmony plays a very important part in correct rhythmical grouping. The three great elements of music are melody, harmony, and rhythm. Rhythm must not be confused with accent, which deals with notes ; and time, which arranges the notes into equal measures called bars. See PHRASING and MELODY

Rianimando (It.), with enforced animation.

Rigadoon, or RIGAUDON, an old French dance of a cheerful character and in duple time. It was sometimes accompanied by the voice.

Rigore (It.), exactness; strictness.

Rigoroso (It.), strictly.

Rinforzando, or RINFORZATO (It.), reinforcing the tone with accent. It is used after one or more directions of crescendo, and is to a phrase what sforzando is to single sounds.

Ripieno (It.), supplementary or filling up parts.

Riposato (It.), reposefully.

Risoluto (It.), with resolution.

Risvegliato (It.), in a very animated manner.

Ritardando (It.), gradually decreasing the speed. (Abbreviated *ritard.*) See ACCELERANDO.

Ritenuto, slower—*i.e.* the whole passage so marked is *at once* to be taken slower, whereas ritardando and rallentando mean gradually getting slower. (Abbreviated *rit.*)

Ritmo di tre battute. See TRE BATTUTE.

Ritornando (It.), returning.

Ritornello, an interlude in an opera, or a symphony between the phrases of an anthem or air.

Robusto (It.), robust; powerful—as, *tenore robusto*, a powerful-toned tenor.

Roccoco, or ROCOCO (It.), old-fashioned.

Rohr (Ger.), a reed.

Rohrflöte (Ger.), a reed flute.

Roller, a metal rod turning on a pin and having a short arm at each end. Rollers are used to reach those pallets which are out of the vertical line of the action from the keys. See ORGAN.

Romance (Fr.), or ROMANZA (It.), a composition sentimental and expressive in character.

Rondino, or RONDOLETTO (It.), a short rondo (*q.v.*).

Rondo (It.), a composition of two or more subjects, which has the first or opening subject repeated at the close and during the composition, also in the same key. The coming *round* again to the same subject at least twice is a characteristic.

Rondo Form, a design of composition in which the opening theme comes round two or more times during its course, the other portions occurring between the repetitions being called episodes. In *old* rondo form the following is found:—

(1.) Principal subject in either binary or ternary form.

(2.) Episode in a related key.

(3.) Repetition of principal subject in whole or part in tonic key.

(4.) A new episode in some other related key.

(5.) Repetition of principal subject with or without coda in tonic key.

In *sonata* rondo form we have the following:—

(1.) Principal subject in tonic key; transition to

(2.) Second subject in related key, generally the dominant (or if in the minor, the relative major key).

(3.) Repetition of principal subject in tonic key.

(4.) Episode in another related key.

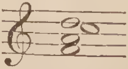
(5.) Repetition of principal subject in tonic key; transition to

(6.) Repetition of second subject in *tonic* key.

(7.) Repetition of principal subject or coda founded on principal subject in tonic key.

(Often the repetitions are considerably varied from the original principal subject.)

Root, the note on which a chord is built—*i.e.* the bass note of a chord in its original position; the lowest note of a combination of thirds. When this note is in the bass of a chord, the chord is said to be in root position; if in some other part than the bass, the chord is inverted. The term root is also used to denote the generator (*q.v.*). In the chord



(KEY C)

the generator and root, according to the Day Theory (*q.v.*), is G, and the chord is called the third inversion of the dominant eleventh. Another theorist calls it the added sixth (*q.v.*), and looks upon F as the root; whilst a third theorist takes D as the root, and calls it the first inversion of a seventh. The idea of tracing chords from roots originated with Rameau, and dates from the latter part of the 17th century.

Rosalia (It.), the repetition of a musical figure, each repetition being one note higher. The figure should not be continued for more than three times in succession.

Rota (Lat.). (**1.**) Round (*q.v.*). (**2.**) An old species of dulcimer.

Roulade (Fr.), an ornamentation.

Round, a vocal species of infinite canon, in which the singers starting at regular periods perform the same music, coming 'round' to the beginning again from the ending, the combination of the parts producing correct harmony. (See CATCH.) The final close is generally marked by a pause, which, of course, is only to be observed at the last repetition.

Roundelay, a simple musical setting of a poem so that a refrain recurs continually.

Rubato, robbed. *Tempo rubato* is employed in order to enhance the expression of a passage, and is the playing of the notes not in strict time. *Tempo rubato* is allowable in the works of all the modern 'romantic' masters, from Weber downwards, with the exception of Mendelssohn. In the case of the older masters it is entirely and unconditionally inadmissible, and it may be doubted whether it should be introduced in Beethoven. (Fuller Maitland in *The Dictionary of Music and Musicians.*)

Rückfall (Ger.), the backfall (*q.v.*).

Rückpositiv (Ger.), the early name given to the second manual of the organ—the *back-choir* organ.

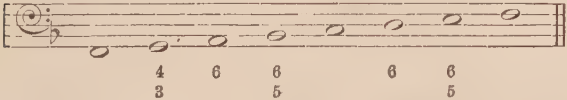
Ruhepunkt, or RUHEZEICHEN (Ger.), a pause.

Ruhig (Ger.), quiet; calm; soft.

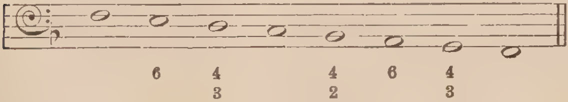
Ruhig Gehend (Ger.), gently moving.

Rule of the Octave, an old formula for harmonizing the scale when in the bass; said to have been given by De Laire at the beginning of the 18th century, with necessary alterations to leading note in minor key, when of course the bass will be the melodic form.

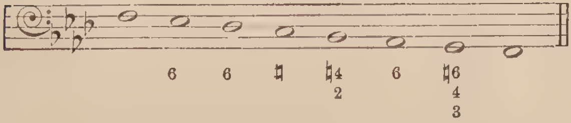
Ascending.



Descending.



Minor Key.



Running, a defect in an organ allowing one or more pipes to sound when a soft stop is drawn out. It is caused either by the upper board not being tightly screwed down, or by the wind getting from one channel to another.

Ruvido (It.), rough.

S

Sackbut, a musical instrument. (1.) The old English bass trumpet, having a slide like a trombone. (2.) In the Bible, a stringed instrument, being a shrill-sounding species of harp.

Salcional, SALICET, or SALICIONAL, an organ stop of reedy tone and of small scale.

Saltando, jumping. In stringed instrument music it means with a dancing bow.

Saltarello, an Italian dance somewhat similar to the jig and tarantella, except that in the tarantella the triplets are even, while in the saltarello they are of jumping (*saltare*, to jump) or hopping character. The music is quick, generally in the minor key, and in common time.

Sanctus, the passage following the preface. It is sung immediately before the prayer of humble access at Eucharist. The music should always be of a very devotional and dignified character.

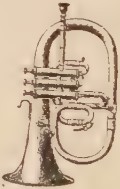
Sanctus Bell, a bell rung during mass.

Sanft (Ger.), soft; tenderly.

Saraband, a stately dance in triple time. The saraband formed one of the movements—the slow one—of the suite, and has a strongly marked rhythm, with an accented second beat of the bar.

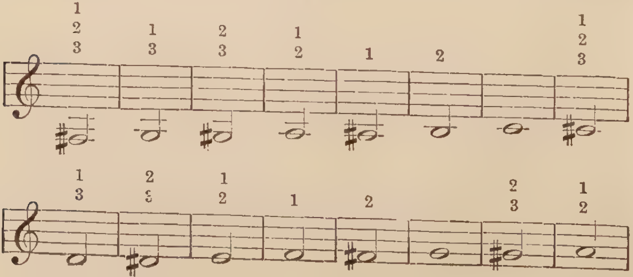
Satz (Ger.), a composition; a theme.

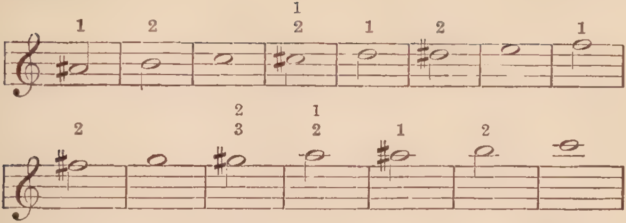
Saxhorns, a family of brass wind instruments invented about 1845 by M. Adolphe Sax, a Belgian. The treble of the saxhorns may be said to be the cornet (*q.v.*). The members of this family are:—



FLUGEL HORN.

(1.) The *flugel horn*, which has a larger bore than a cornet, being more like a bugle. Its compass and fingering are the same as in the cornet, viz.:—





It is made in B♭, and is therefore a transposing instrument, sounding a tone lower than the written notes. It has three valves, the figures above referring to these. The open notes are written as semibreves, and the last three notes should be sparingly used.

(2.) The *saxhorn*, or *tenor horn in E♭*, being a perfect fifth below the flugel horn. Its written compass and fingering are the same as the flugel horn, but of course its sounds are a major sixth lower than the written notes. This instrument is also provided with an F crook, transposing a perfect fifth lower than the written notes. The saxhorn is used as a substitute for or in combination with the French horn, but its tone is decidedly coarser than the latter instrument.

(3.) The *baritone in B♭* is the octave below the flugel horn, and its written compass and fingering are identical with the latter instrument. It is a transposing instrument, the actual sounds being a major ninth below the written notes.

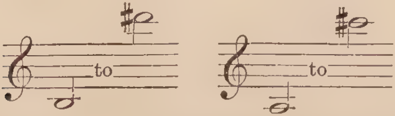
(4.) The *euphonium*, which is explained under that article.

(5.) The *bombardon*, the lowest of the saxhorns, is explained under that article.

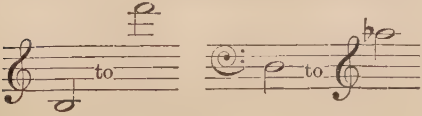
Saxophone, a brass wind instrument invented by M. Sax, played by means of a single reed. It consists of a conical brass tube, having a mouthpiece and single reed similar to a clarinet, and twenty keys. It is used chiefly in military bands, its tone reproducing something of the 'cello quality and giving sustaining power to the 'full brass.' The four most frequently used saxophones, with the respective compass of each, are:—

SOPRANO IN B♭.

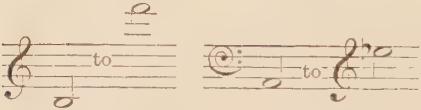
Written compass. Actual sounds.



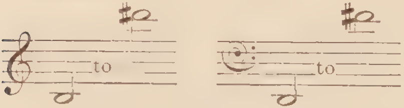
ALTO IN E♭. (The favourite with soloists.)



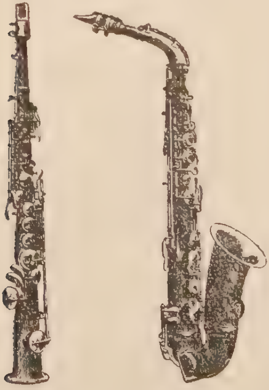
TENOR IN B♭.
Written compass. Actual sounds.



BARITONE IN E♭.



From the above it will be seen that all are transposing instruments, and that the music for all is written in the treble clef. The following figures show the soprano and tenor saxophones:—



SOPRANO AND TENOR SAXOPHONES.

There are in addition to these, though seldom used, a sopranino saxophone in E♭, an octave above the alto; and a bass in B♭, an octave above the tenor.

Scale, the series of eight or more sounds, arranged in alphabetical order, into which the octave is divided, according to a regular plan. There are two kinds of scale:—

(1.) Diatonic, so called because in performing it we pass chiefly *through tones* (*q.v.*). (2.) Chromatic.

THE DIATONIC SCALE is of Greek origin, and is of two kinds or modes—the major mode and the minor mode.

(1.) The major mode consists of two tetrachords (four strings or sounds), each having the same steps—viz. tone, tone, semitone—and being themselves separated by a tone. Scale means a ladder, and the scale may be represented as in Fig. 1, showing the different sized steps in the major mode.

It will thus be seen that all the steps (intervals) are tones, excepting between the third and fourth and between the seventh and eighth sounds, these being semitones (*q.v.*). It is because there are two tones between the first and third sounds that this scale is called the major diatonic scale. If C be taken as the starting note (the tonic), the first tetrachord will be :—

	Tone.		Tone.		Semitone.	
C		D		E		F

and the second tetrachord, beginning a tone higher than F, will be:—

Tone. Tone. Semitone.
G A B C

all natural or white notes on the pianoforte. Hence this is often called the natural scale.

It is, however, as well to recollect that the scales are not natural but rather artificial or scientific, and in rough outline are similar to the scale arranged by the Greek philosopher Pythagoras, who flourished from 540 to 510 B.C. The following tables (Fig. 2), arranged side by side, will show the difference between his scale and ours. A comma is about the 53rd part of an octave.

In each of the tables it will be seen that the tetrachord—*i.e.* the interval of the perfect fourth—consists of 22 commas, that the perfect fifth of the tonic consists of 31 commas, and that the tone of disjunction (4–5 consists of 9 commas.

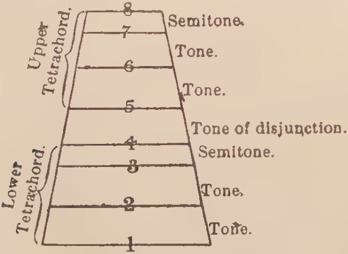


FIG. 1.

If some note other than C be taken as the tonic, then sharps or flats (*q.v.*) are required in order to keep the tones and semitones in their order: for example, taking B, we should have in the first tetrachord—

Semitone. Tone. Tone.
B C D E

which must be altered to—

Tone. Tone. Semitone.
B C♯ D♯ E

and the second tetrachord would be—

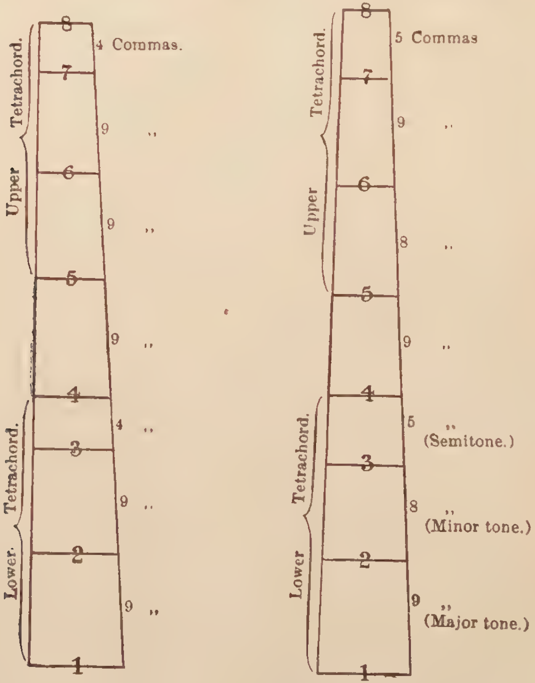
Semitone of disjunction. Tone. Tone. Tone.
F G A B

which must be altered to—

Tone of disjunction. Tone. Tone. Semitone.
F♯ G♯ A♯ B

The necessary sharps or flats for each scale are placed in regular order at the beginning of the piece, and are known as the key signature (*q.v.*).

(2.) The minor mode originally consisted of the same sounds as the major, but began on the sixth note of that mode, thus having only 1½ tones between the starting note and its third; hence its name, minor mode. This was called the normal minor. Modern music requires that in ascending passages the note below the tonic (the leading note) shall always be only a semitone below, and by noticing the above major scale it will be seen that the note below the sixth is a tone. Hence this normal minor, excepting in the case to be mentioned below, has been discarded. There are two forms of the minor mode in use to-day: (*a*) the harmonic form; (*b*) the melodic form.


Upper Tetrachord.
Lower Tetrachord.
8
7
6
5
4
3
2
1
4 Commas.
9 ,,
9 ,,
9 ,,
4 ,,
9 ,,
9 ,,
Upper Tetrachord.
Lower Tetrachord.
8
7
6
5
4
3
2
1
5 Commas
9 ,,
8 ,,
9 ,,
5 ,, (Semitone.)
8 ,, (Minor tone.)
9 ,, (Major tone.)

MAJOR SCALE OF PYTHAGORAS. MAJOR SCALE OF PRESENT TIME.

FIG. 2.

(*a*) The harmonic form, as is implied by its name, is that used in the harmonic progression of parts from one chord to another, and is the older of the two forms. It only differs from the normal minor in having the seventh note of that minor sharpened in order to give the necessary 'leading note.'

The following figure shows the steps of this scale :—

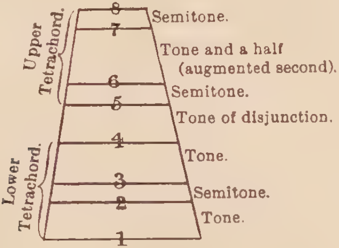

Upper Tetrachord.
Lower Tetrachord.
8
7
6
5
4
3
2
1
Semitone.
Tone and a half (augmented second).
Semitone.
Tone of disjunction.
Tone.
Semitone.
Tone.

FIG. 3.—HARMONIC FORM OF MINOR SCALE.

(*b*) The melodic form, as is implied by its name, is that chiefly used in melodies, and was invented to overcome the awkward interval of the augmented second occurring in the harmonic form (see above). This was accomplished by raising the sixth

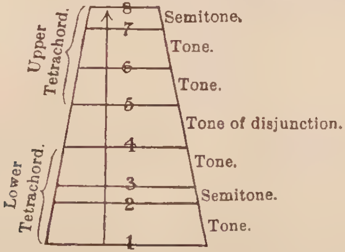

Upper Tetrachord.
Lower Tetrachord.
8
7
6
5
4
3
2
1
Semitone.
Tone.
Tone.
Tone of disjunction.
Tone.
Semitone.
Tone.

FIG. 4.—ASCENDING.

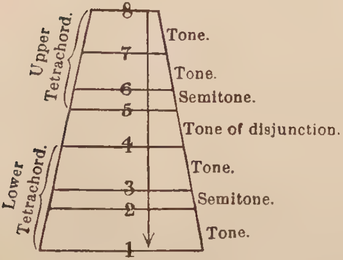

Upper Tetrachord.
Lower Tetrachord.
8
7
6
5
4
3
2
1
Tone.
Tone.
Semitone.
Tone of disjunction.
Tone.
Semitone.
Tone.

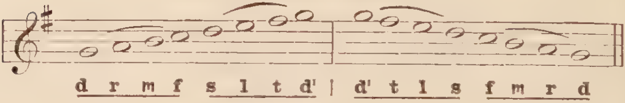
FIG. 5.—DESCENDING.

note a semitone; but the similarity to the major scale—the only note differing from the latter is the third—is so strong that, in order to preserve the identity of the minor mode, the upper tetrachord in descending is altered, and we have the old normal minor form brought into use.

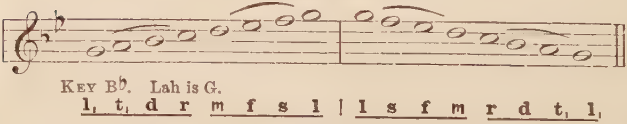
Figs. 4 and 5, on page 153, show the intervals, ascending and descending, of the melodic form of the minor scale.

We now show these four scales in musical notation, with the tonic sol-fa syllables beneath, taking as the initial note in each case G, prefixing the necessary key signature.

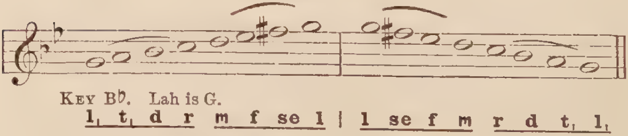
MAJOR DIATONIC SCALE OF G.


d r m f s l t d' | d' t l s f m r d

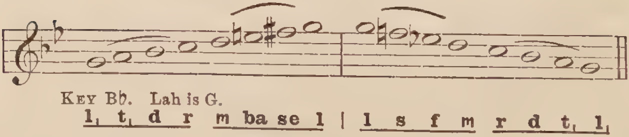
MINOR DIATONIC SCALE OF G
(*i.e.* the relative minor of B♭ major).
Normal Form.


KEY B♭. Lah is G.
l, t, d r m f s l | l s f m r d t, l,

MINOR DIATONIC SCALE OF G.
Harmonic Form.


KEY B♭. Lah is G.
l, t, d r m f se l | l se f m r d t, l,

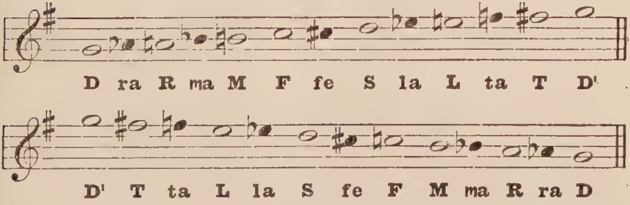
MINOR DIATONIC SCALE OF G.
Melodic or Arbitrary Form.


KEY B♭. Lah is G.
l, t, d r m ba se l | l s f m r d t, l,

THE CHROMATIC SCALE consists entirely of semitones, the octave being divided into twelve of these steps. It means coloured scale, and is so called from the fact that, in performing it on stringed instruments, which at one time had different coloured strings, all the colours were brought into use. There are two forms of the chromatic scale—viz. the harmonic and the melodic. The *Harmonic* form in the major key consists of the major scale with the addition of the minor second, third, sixth, seventh, and augmented fourth, thus :—

Chromatic Scale of G.

Harmonic Form with Major Signature.

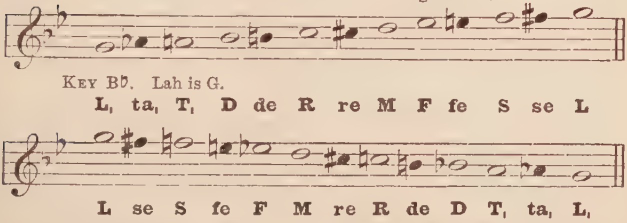

D ra R ma M F fe S la L ta T D'
D' T ta L la S fe F M ma R ra D

(The added notes are shown black.)

In the minor key it consists of the normal minor scale with the addition of the minor second, major third, sixth, seventh, and augmented fourth, thus :—

Chromatic Scale of G.

Harmonic Form with Minor Signature.

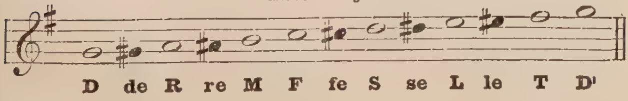

Key B♭. Lah is G.
L, ta, T, D de R re M F fe S se L
L se S fe F M re R de D T, ta, L,

The *Melodic* form in the major key consists, in ascending, of the major scale with the addition of the chromatically sharpened (*i.e.* the same alphabetical note raised a semitone) first, second, fourth, fifth, and sixth notes (see below).

Chromatic Scale of G.

Melodic Form with Major Signature.

Ascending.


D de R re M F fe S se L le T D'

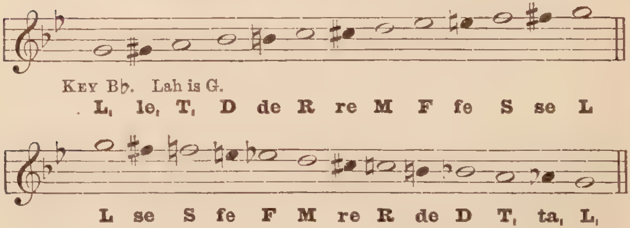
In descending, it is identical with the harmonic form with major signature given above.

The melodic form in the minor

key consists of the normal minor scale with the addition of the chromatically raised first, third, fourth, sixth, and seventh notes in ascending, and is the same in descending, except that the minor second is used instead of the chromatically altered tonic, thus :—

CHROMATIC SCALE OF G.

Melodic Form with Minor Signature.


Key B♭. Lah is G.
L, le, T, D de R re M F fe S se L
L se S fe F M re R de D T, ta, L,

Although the above forms are the theoretically correct notation of the chromatic scale, it is not unusual to find this scale written in a haphazard kind of way, the reason being to obtain the notation easiest to read and a minimum of accidentals in a passage. The old church modes or scales are shown under MODES (*q.v.*). See INTERVAL and HARMONIC SCALE.

Scemando (It.), decreasing in power (equivalent to diminuendo).

Scena (It.), a solo of great dramatic feeling, consisting of both recitative and air, usually with orchestral accompaniments.

Schäferlied (Ger.), a pastoral.

Schalkhaft (Ger.), playfully.

Scharf betont (Ger.), with strong accent.

Scherz (Ger.), jest.

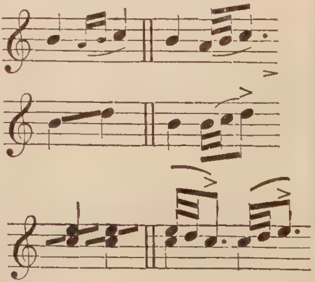
Scherzando (It.), SCHERZEND (Ger.), or SCHERZOSO (It.), in a jesting, playful manner.

Scherzo (It.), a composition of a bright, playful, or jesting character, or, in the case of Chopin, of deep fervour. It often takes the place of the minuet in a sonata or symphony. In form they are either akin to the minuet and trio form, or in sonata form.

Schleifer, the slide or *tierce coulée*. It is one of the ornaments or grace notes in music; the accent falls on the principal note, and the ornamental notes are taken from the time of this principal note, thus :—

SCHLEIFER OR SLIDE.

Written. *Performed.*



Compare NACHSCHLAG, where it will be seen that the time of the small notes is taken from the preceding note—*i.e.* the principal note is before the ornamental note, not after, as in the schleifer.

Schleppend (Ger.), dragging.

Schlummerlied (Ger.), a slumber song.

Schmachtend (Ger.), languishing.

Schmeichelnd (Ger.), coaxingly.

Schmelzend (Ger.), dying away.

Schmerzvoll (Ger.), sorrowfully.

Schnell (Ger.), quick.

Schneller (Ger.), quicker.

Schneller, or SCHNELZER (Ger.), the inverted mordent (*q.v.*).

Schottische, 'the Scotch dance.' It is written in $\frac{2}{4}$ time, and the music is very similar to a slow polka.

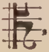
Schwach (Ger.), soft.

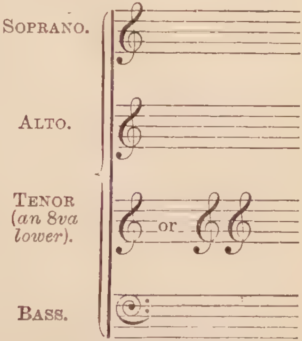
Schwermüthig (Ger.), sad.

Schwindend (Ger.), dying away.

Scioltezza, CON, SCIOLTO, or SCIOLTAMENTE (It.), with ease; freely. A term synonymous with *ad libitum. Fuga sciolta*, a free fugue.

Score, two or more staves connected together by a brace, so called from the bars being 'scored' through the set of staves. There are five kinds of score—viz.: (1) Vocal or open; (2) short or compressed; (3) full or orchestral; (4) supplementary; (5) pianoforte and organ.

(1.) In vocal score each voice is written on a separate stave with the proper clefs, hence open score. The C clef, , however, is seldom used now—a fact to be deplored, not only because the present mode of using the G clef for the tenor and even at times for the bass voices gives a false notation—*i.e.* music is written an octave higher than it is sung, but it also tends to produce an indolence in musicians, which precludes them from studying (and appreciating) many of the writings of the old masters. An example will be found under CANON and on page 158. The following shows the clefs in modern vocal score:—

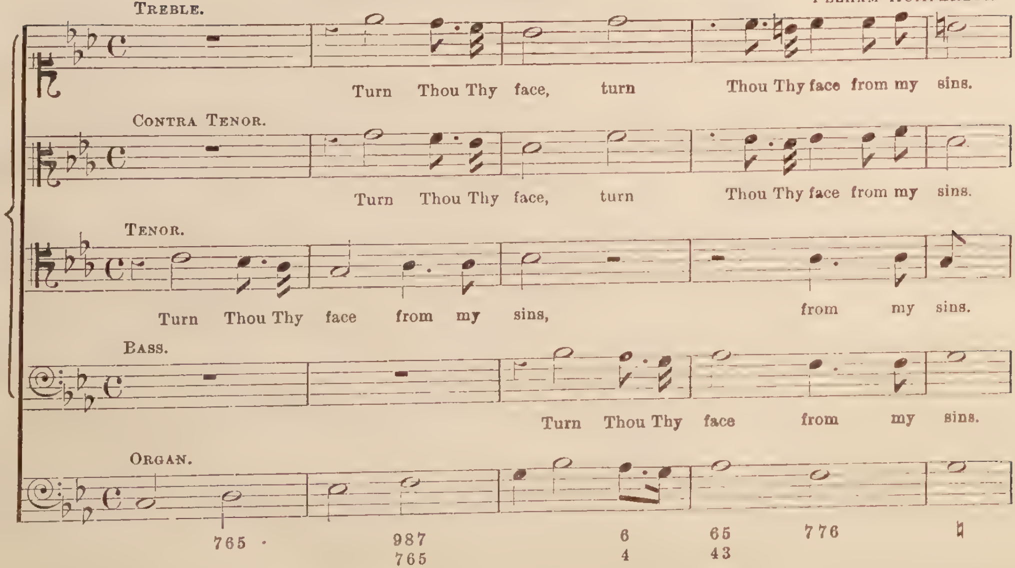


(2.) Short score has the soprano and alto parts written on the treble stave, and the tenor and bass parts written on the bass stave. The parts are easily distinguished by having the tails of the notes turned up in the soprano and tenor parts, and turned down in the alto and bass parts. The term short or compressed score is also applied to a compressed arrangement from orchestral score—very often having only the principal parts in full—written on two staves only, for performance on a pianoforte or other keyed instrument. The following small fragment (Ex. 1, p. 158) from Humphreys' anthem, 'Have mercy upon me,' shows vocal score, with figured bass organ part, and (Ex. 2, p. 159) the same music in short score, with the organ part written out in full. Another example of short score will be seen under CANON.

(3.) In full or orchestral score each part or set of parts of the orchestra (and voices, if any) is written on a separate stave. The different instruments are generally grouped in families—

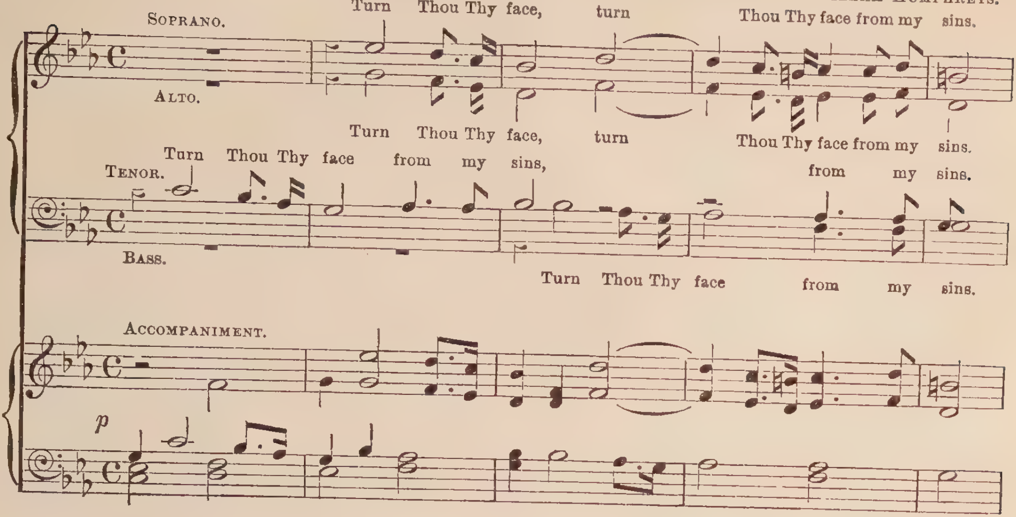
1. Example of Vocal Score and Figured Bass.

Pelham Humphreys.


Treble.
Turn Thou Thy face, turn Thou Thy face from my sins.
Contra Tenor.
Turn Thou Thy face, turn Thou Thy face from my sins.
Tenor.
Turn Thou Thy face from my sins, from my sins.
Bass.
Turn Thou Thy face from my sins.
Organ.
765 ·
987
765
6
4
65
43
776
♮

2. EXAMPLE OF SHORT SCORE AND ACCOMPANIMENT.

PELHAM HUMPHREYS.


SOPRANO.
ALTO.
Turn Thou Thy face, turn Thou Thy face from my sins.
Turn Thou Thy face, turn Thou Thy face from my sins.
TENOR.
Turn Thou Thy face from my sins, from my sins.
BASS.
Turn Thou Thy face from my sins.
ACCOMPANIMENT.
p

e.g. the 'wood wind,' the 'brass,' the 'strings,' the 'percussion,' but there is considerable variation of the placing of the groups in full scores. One arrangement of a full score is as follows, those instruments marked with an asterisk being less frequently used :—

Wood wind—
Fl. Picc. (*Piccolo*).
Flauti (*Flutes*).
Oboi (*Oboes*).
*Corno Inglese (*Cor Anglais*).
Clarinetti in B (or A) (*Clarionets*).
*Clar. Basso (*Bass Clarionet*).
Fagotti (*Bassoons*).
*Contra Fagotti (*Double Bassoons*).

Brass—
Corni 1, 2, in . . . } (*Horns*).
Corni 3, 4, in . . .
Trombe in . . . (*Trumpets*).
*Tromba Bassa (*Bass Trumpet*).
Trombone 1
Trombone 2 } or combined on one or two staves.
Trombone 3
*Tuba.

Percussion—
Tympani in . . . (*Kettledrums*).
Piatti (*Cymbals*).
Triangolo (*Triangle*).

Arpa (*Harp*).

Strings (part of)—
Viol. 1 (*1st Violins*).
Viol. 2 (*2nd Violins*).
Viola.

Voices—
Soprano.
Alto.
Tenor.
Bass.

Strings (part of)—
Violoncello.
Basso (*Double Bass*).
Organ.

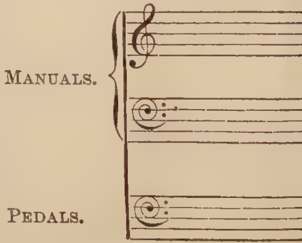
The instruments are described under their respective headings.

In military band scores the following instruments (or a portion of them) will be found arranged somewhat in this order :—

Piccolo in E♭.
Flute in E♭ (or together on one stave).
E♭ Clarionets.
Oboes.
1st B♭ Clarionets.
2nd B♭ Clarionets.
3rd and 4th B♭ Clarionets.
Tenor Clarionets in E♭.
Bass Clarionets.
Saxophones.
Bassoons.
1st Cornets.
2nd Cornets.
1st and 2nd Horns.
3rd and 4th Horns (or Saxhorns).
Baritones.
Trumpets.
Trombones.
Euphonium.
Bombardons (String Basses).
Side Drum.
Bass Drum.
Cymbals. Triangle.
Carillon.

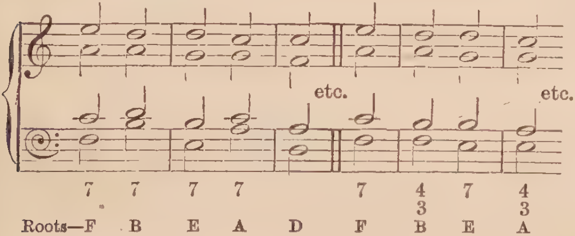
(4.) Supplementary score is an arrangement for certain instruments, *e.g.* the trombones, which —owing to the number of instruments, and to lack of space, it has been found impossible to include on the page with the other instruments—are added as a kind of appendix in a score by themselves. Supplementary score is also called Partitino.

(5.) Pianoforte score consists of two staves, the treble and the bass braced together as in short score, whilst a third stave is added below in organ score on which the part for the pedals is written, thus:—



In older music the organ, harpsichord, or pianoforte part of a vocal composition was printed on a single stave with the figuring of the chords. This was known as figured bass. An example is given above under vocal score.

is also a secondary seventh on the supertonic, the subdominant, the tonic, the mediant, and the submediant, all of which will be found under their respective headings. A secondary seventh usually resolves on a chord having its root a fourth higher, thus:—



Scotch Snap, the peculiarity in Scotch melodies of a short note preceding a long one, as in the strathspeys and in certain Scotch songs. It is the reverse of a dotted note followed by its relative quarter-note. The snap is not found in reels and jigs.

Sdegno, CON (It.), with scorn.

Se (It.), if; as.

Sec (Fr.), short; crisp.

Secco (It.), plain; unadorned. See RECITATIVE.

Second, the interval contained between two notes on adjacent degrees of the stave—*i.e.* next to each other in alphabetical order, as C to D, or C to D♭. See INTERVAL and HARMONIC SCALE.

Secondary Seventh, CHORD OF THE. All diatonic chords of the seventh except the dominant seventh do not have both a major third and a minor seventh—*i.e.* there is not a diminished fifth between the third and seventh of the chord. For this reason they are called secondary sevenths. The secondary sevenths mostly used are the chords of the leading and diminished sevenths. There

Secondo (It.), second; the lower or bass part of a duet for one pianoforte; the part of the second performer. *Secondo, 2ma,* or 2nd time is often placed after a repeat to indicate that the portion so marked is to be substituted for that marked *primo* (*q.v.*).

Seele, MIT (Ger.), with soul.

Segno (It.), the sign 𝄋. See DAL SEGNO.

Segue, or SEGUENDO (It.), follows; following. It indicates that the next movement is to follow on at once—*e.g. Segue l'aria,* the aria follows. *Attacca* is now used instead of *segue.*

Seguidilla, a Spanish dance of graceful movement and lively character, in triple time and generally in the minor key.

Sehnlich, or SEHNSÜCHTIG (Ger.), passionately.

Sehr (Ger.), very.

Selah, a term used often in the Psalms, probably to indicate that a pause or rest is to occur at the point so marked.

Semibreve, the name given to the whole note or standard note of measurement and its equivalent rest; half a breve. See NOTES and REST.

Semichorus, to be sung by a half (or part) of the chorus.

Semi-demi-semi-quaver, the one-eighth part of a quaver; a sixty-fourth note. See HEMI-DEMI-SEMI-QUAVER, NOTES, and REST.

Semiquaver, one-half of a quaver; a thirty-second note, or rest. See NOTES and REST.

Semitone, a half-tone. The interval of a semitone is the smallest recognized in practical music, and is the interval contained by two notes next to each other on the pianoforte, as from E to the white note next above it, or to the next black note below it. It is thus, approximately, the twelfth part of an octave, the vibration ratio being 15 : 16. Semitones are of two kinds: (1) Diatonic, when the notes are next to each other alphabetically—*i.e.* both belonging to one diatonic scale, as E F, A B♭; (2) chromatic, when the notes are the same alphabetically, but altered by ♯, ♭, ♮, 𝄪, or ♭♭, as E E♯, B♭ B♮, F♯ F𝄪, etc. See INTERVAL and SCALE.

Semplice (It.), simply.

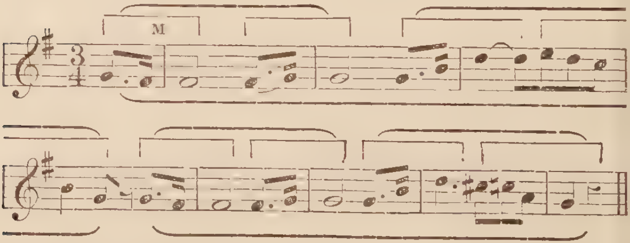
Semplicemente (It.), simply.

Sempre (It.), always; throughout; as, *sempre staccato*, detached throughout.

Sensibile (It.), expressive; feelingly.

Sensible (Fr.), the French name of the leading note, *note sensible.*

Sentence, a complete musical passage, generally ending with a full cadence, and consisting, in the majority of cases, of eight bars. It must be divisible into two or more portions called *phrases*, and one or both of these phrases will often be composed of two *sections*, and the section of *motives*; *e.g.*:—



The motive is shown by the ┐, the sections by the slur above, and the two phrases by the under slurs. See PHRASING.

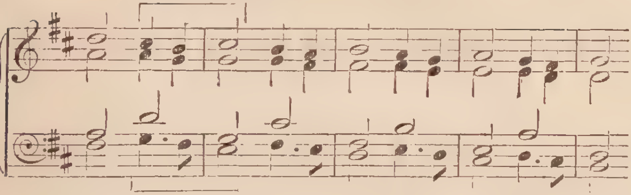
Sentimentale, or SENTIMENTO, CON (It.), with artistic feeling.

Senza (It.), without; as, *senza sordini*, without mutes (or, in the case of the pianoforte without dampers—*i.e.* with the right pedal); *senza tromboni*, without trombones.

Septet, SEPTETTO (It.), or SEPTUOR (Fr.), a composition for seven voices or instruments.

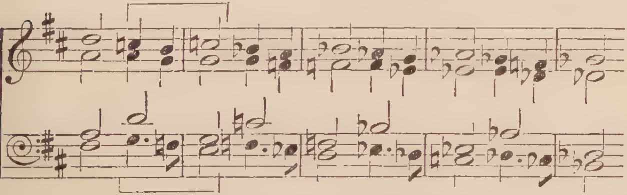
Sequence, the repetition of a musical figure, either melodic or harmonic, at different pitch. A sequence may be of any length and of two kinds, tonal or real. In a tonal (or diatonic) sequence, the repetitions are confined to one and the same key; the intervals, therefore, are not exactly repeated. Example of tonal sequence:—

EXAMPLE OF TONAL SEQUENCE.

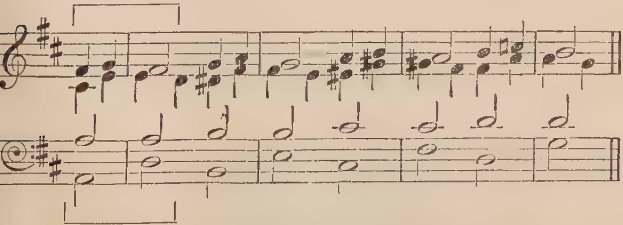


In a real sequence, every interval of the figure is exactly repeated, thereby throwing each repetition into a different key. The real sequence is much rarer than the tonal, and is chiefly used for modulation. Example of real sequence :—

EXAMPLE OF REAL SEQUENCE.



Another form of sequence is vhere change is made from major to minor key, and *vice versa,* as in the following example from D major, through E minor, F♯ minor to G major, thus :—



his may be termed a modulating equence, or simply a sequential assage.

The interest aroused in a sequence justifies in the repetitions, but not in the pattern, certain otherwise objectionable laws. Thus : (1) The use of the diminished triad on the leading note is allowed; (2) the leading note may be doubled; (3, the progression by an augmented interval is permitted. The student should see that the pattern is correct, and that the progression to the first note of the initial repetition is also correct, and then he may be sure that the remainder will be correct. See ROSALIA.

Seraphine, an obsolete instrument, having free coarse-toned reeds; a primitive form of harmonium.

Serenade, a composition for performance in the open air (lit. 'in fine weather'). The term is applied to compositions of a quiet, simple, melodious character, full of tender love.

Serenata (It.). (1.) A vocal cantata of a pastoral character. (2.) An instrumental composition, midway between the suite and symphony, consisting of several movements, of which the march, allegro, minuet, trio, and andante were prominent and favourite numbers. See Mozart's Serenades for examples.

Sereno (It.), tranquil.

Serieta, CON, SERIO, or SERIOSO (It.), in a serious, grave style.

Serpent, a bass wooden wind instrument covered with leather, and bent in a serpentine form. It was played by means of a cupped mouthpiece, but is now nearly obsolete, its place being taken by the euphonium (*q.v.*). Mendelssohn used it in his works.

Service, a setting, in more or less elaborate form, of the Canticles at Matins and Evensong, and sung by the choir. Service also includes the setting of the *Kyrie eleison*, *Nicene Creed*, *Sanctus*, and *Gloria in Excelsis* of the Communion Service.

Sesquialtera, an organ pipe of several ranks. See MIXTURE.

Sestet, or SESTETTO (It.), a composition for six voices or instruments.

Seventeenth, the third in the double octave above a note. See TIERCE.

Severità, CON (It.), with strictness of time and expression marks.

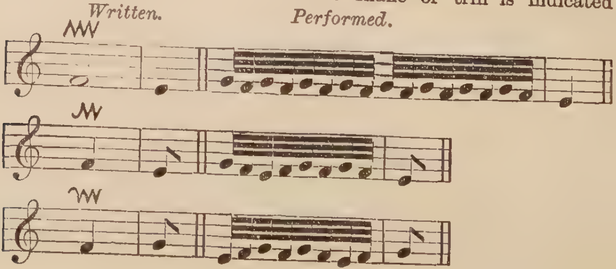
Sextet. See SESTET.

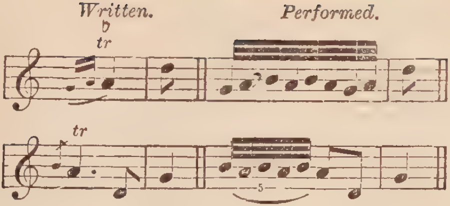
Sextuplet, a group of six notes to be performed in the time of four.

Sfogato (It.), to be performed lightly and airily; 'exhaled.'

Sforzando, or SFORZATO (It.), forced; accented. Usually abbreviated to *sf* or *sfz*, or marked by ∧, >, −̣. It applies to single notes or groups of notes which are to be strongly emphasized.

Shake, a musical ornament consisting of the rapid alternation of a given note with the diatonic note above, unless marked differently by an accidental. Care must be taken to observe the key of the passage, as it is the diatonic note above of the key of the phrase which must be used. It therefore depends on the note of the scale whether the two notes are a tone or semitone apart. When a shake occurs on the minor sixth of the minor key, the shake is made with the minor seventh. The shake or trill is indicated





by *tr* or *tr* placed over the given (principal) note. Bach, Handel, Haydn, and Mozart, and other composers of the 18th century, generally began the shake on the note above, unless it was preceded by a rest, called *trill ex abrupto*, or a staccato note, or had that upper note immediately preceding it, when it began on the principal note. Hummel and composers from his time, excepting Chopin, begin the shake on the given note. A shake generally ends with a turn, but the turn is omitted if the shake is on a note of small value, or is followed by an unaccented note, unless the note is dotted and rises to an unaccented note. In a succession of shakes, the turn is often omitted except at the end of the last shake.

In old music there is often joined to the sign of the shake, either before or after it, the sign of a turn (see page 164). In writing all ornaments in full as performed, it should be remembered that the exact value of the bar must be accounted for.

A shake should never obscure the melodic outline of the passage. Chopin followed the 18th-century custom of beginning on the note above, unless marked differently.

Sharp, a sign raising the note before which it is placed a semitone. It is made thus, ♯. See DOUBLE SHARP.

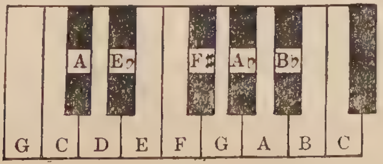
Sharp Mixture, a shrill mutation stop on organs

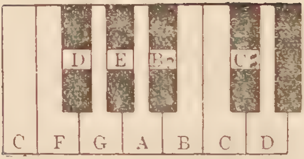
Sharpened Fifth, CHORD OF. Another name given by some theorists to the chord of the dominant minor thirteenth in the Day Theory, where the thirteenth is written as the sharpened twelfth. It consists of the dominant, leading note, subdominant, and sharpened supertonic.

Shawm, or SHALM, the horn, trumpet, or ramshorn.

Shift, the change in the position of the hand in string instrument playing ; a *position*.

Short Octave, having an incomplete scale at the bass end of the manuals in an organ The arrangement was to give as many 'tonics' or key notes as possible without incurring the expense of adding the larger pipes of less used notes. The order of the sounds was varied, but below and on page 166 are given two arrangements of the bass of a short octave manual:—





Short Score, having more than one part written on each stave, as is the case in hymn-books. See SCORE.

Si (It.). (1.) The note B in the Fixed Do System; the seventh note of the scale in the Movable Do System. (2.) As; so.

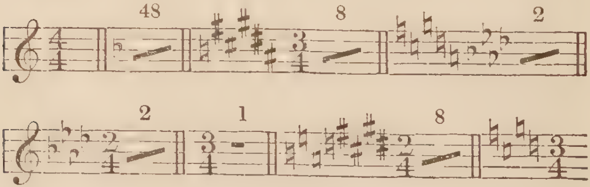
Si Contra Fa. See MI CONTRA FA.

Siciliano, a graceful Sicilian dance of a pastoral character in $\frac{6}{8}$ or $\frac{12}{8}$ time.

Side Drum, a percussion instrument consisting of a wooden or brass cylinder over both ends of which is stretched a parchment skin. The upper head, termed the 'batter,' is struck by two wooden drum-sticks, the heads of which are uncovered. Across and outside its lower head is stretched a piece of gut, called the 'snare,' which passes backwards and forwards four or more times. When the instrument is played, the lower head comes in contact with the snare, causing it to vibrate and produce the characteristic 'rattle.' Side drums are used in the orchestra as well as in military bands. The muffling of these drums is effected by inserting padding between the head and the snare. Music for this instrument is written on one line, as in the case of the tambourine (*q.v.*).

Sign, or SIGNE (Fr.), the sign 𝄋. See SEGNO.

Signature. There are two kinds of signature, key and time, which are placed at the beginning of a piece of music (see KEY SIGNATURE and TIME SIGNATURE). When, in the course of a piece, the key signature is to be changed, it is usual to cancel so much of the existing signature as is not required for the new one. The following example, from Wagner's *Die Meistersinger*, shows in the course of one solo changes of key and time:—



Silenzio (It.), a rest.

Similar Motion. See MOTION.

Simile (It.), similar; like.

Simple Time, duple or triple time, having the beats sub-divided into twos. See TIME.

Sin' al fine (It.), to the end.

Sinfonia (It.), symphony.

Singend (Ger.), in a singing manner.

Single Chant. See ANGLICAN CHANT.

Singspiel (Ger.), opera.

Singstimme (Ger.), a voice part.

Sing-weise (Ger.), in a singing manner.

Sinistra (It.), the left hand.

Sino (It.), as far as.

Siren, an apparatus consisting of a rotating plate, having holes at equal distances along the circumference of a circle. A stream of air is driven through these holes, producing a sound whose frequency is proportional to the number of holes passing the stream of air in a second. The number of revolutions of the plate is registered, and by this means the number of vibrations in a second corresponding to the sound produced is determined. The loud sound given as a signal or warning on vessels, etc., is produced by very large sirens.

Sixteen - foot Pipe, one which sounds an octave lower than the note played.

Sixteenth Note, a semiquaver. See NOTES and REST.

Sixth, the interval of two notes alphabetically six letters apart, as A to F. See INTERVAL.

Slancio, CON (It.), with impetuosity.

Slargando (It.), broadening out; *rallentando e crescendo.*

Slentando (It.), gradually slackening the time.

Slide. (1.) Ornamental notes (see SCHLEIFER). (2.) A mechanism in trumpets and trombones enabling the performer to lengthen the tube at will. See TROMBONE. (3.) A slider in an organ (*q.v.*).

Slur, a curved line placed above or below two or more notes of different pitch to show that they are to be performed smoothly and connectedly. The slur is one of the principal signs used in phrasing to show the rhythmical grouping, and generally indicates that the first note is to be accented and the last note to be shortened (staccato). By means of the slur the accent is often removed from the usual part of a bar, an exception being that when two notes in slow time, or two long notes, are slurred, or when groups of three, four, or more notes are slurred together, the slur only denotes legato (*q.v.*). Should the slur extend over groups of notes to the accented note, the rule holds good as to accent and staccato mentioned above. It must be pointed out that endless cases of slurring occur which are intended only as legato signs, and if literally observed as phrasing marks would give a very different result from that intended by the composer. See PHRASING.

In vocal music the slur shows that the notes slurred are to be sung to one syllable. In stringed instrument music the slurred notes are played by one stroke of the bow. See TIE.

Small Octave, the octave between tenor C and middle C. See PITCH.

Smorzando, or SMORZATO (It.), smothering the tone—*i.e.* getting slower and softer.

Snare. See SIDE DRUM.

Soave, or SOAVEMENTE (It.), sweetly; delicately.

Soh, or SOL, the note G in the Fixed Do System, and of the fifth degree of the scale in the Movable Do System.

Solenne, or SOLENNEMENTE (It.), solemnly.

Sol-fa, singing of music to syllables instead of words. Guido d'Arrezzo, at the beginning of the 11th century, is credited with having used the first syllable of each line of a well-known hymn sung at the festival of St. John the Baptist to a tune composed about 770. This tune, it will be seen, rises one note at each line through the six notes of the scale, and on this account suggested the idea 'as an aid in learning to read music.'

At the beginning of the 17th century, when the ecclesiastical modes were superseded by the modern scale forms, the seventh syllable suggested by the initial letter of the two words of the last line, Si, appears to have been added. Do was substituted for

Ut, as being more euphonious, about the same time in Italy and England. The Movable Do System—*i.e.* using the syllable Do for the key-note of each major key—was the oldest form of solmization (the singing of scales to syllables), and has the great advantage of fixing in the mind the relationship between the key-note and the other notes of the scale, irrespective of absolute pitch. The Fixed Do System—*i.e.* the using of Do for the note C—depends on the study of intervals, or absolute pitch.

Solfeggio (It.), an exercise for the singing of music to the sol-fa syllables. Solfeggi are exercises sung to different syllables, whilst vocalizzi are exercises sung to one syllable or vowel throughout.

Solo (It.), alone; a composition for one voice or instrument.

Solo Organ, the manual of an organ having the stops of a solo character. These imitate the different orchestral tones—*e.g.* flutes, orchestral oboe, clarionet, cor anglais, trumpet, tuba, etc. The manual is generally the highest of the four. See ORGAN.

Soloist, one who performs alone, either with or without accompaniment.

Sonabile, or SONANTE (It.), resonant; sounding.

Sonata a composition for a solo instrument or for two combined instruments (as piano and violin sonata), consisting of from two to four movements. These movements are, in a modern sonata—(1) allegro; (2) slow; (3) scherzo, or minuet, and trio; (4) rondo, or other quick movement. The sonata may be said to be developed from the partita or suite, which were sets of dance tunes in one key so grouped to form one complete composition. From the suites of Corelli, Scarlatti, Couperin, etc., there grew a more fixed key tonality, and greater balance between the two keys. Each half of the first section was enlarged, and greater modulation was used; and a new subject was introduced in a relative key. These matters are found fully established, and two distinct themes (subjects) appear in related keys in the works of Haydn and Mozart. They added the minuet and trio after the second of the three existing movements of the symphony—viz. a quick, a slow, and another quick one. Beethoven found the sonata in a fair state of design, and to it he added a still higher scheme of expression and design. The new equal temperament was displacing the old unequal temperament, and enabled him to use an enlarged scheme of harmonic combinations and modulations. He added the minuet and trio to the sonata as it had been added to the symphony, afterwards replacing that movement by a scherzo (*q.v.*). Beethoven used a greater variety of key tonality, bringing the sonata to a state of perfection. In Brahms he has a worthy successor, who has carried the sonata to a still higher standard, breaking through old restrictions. Sonatas for more than two solo instruments are called trios, quartets, etc.

Sonata da Camera, a chamber—*i.e.* a secular—sonata, having the movements very similar to the *suite.*

Sonata da Chiesa, a church sonata, having movements more severe in character than the Sonata da Camera.

Sonata Form, also called FIRST MOVEMENT FORM. This is often considered as extended binary form (*q.v.*), because it is founded on two themes or subjects, but as it is distinctly in three parts—Enunciation, Development, and Recapitulation, the Development acting as contrasted section—it seems more to belong to ternary form. This form is as follows:—

Part 1, called the 'Enunciation,' or 'Exposition.' *Introduction* (optional). *Principal Subject* in the key of the tonic. Transition or 'bridge,' leading by means of modulation to the *Second Subject;* this will be in the key of the dominant or some other nearly related key, and in more than one section. (When the key of the principal subject is in the minor, the second subject is generally in the key of the relative major, or sometimes in the dominant minor. In many modern compositions as well as in Beethoven's sonatas the second subject will be found in keys other than those given above.) A closing section in this new key often ends the enunciation with a double bar. The enunciation, or, as it may be called, the text, is generally repeated, and this is shown by repeat marks at the double bar. See SUBJECT.

Part 2 consists of the *Development* (*Free Fantasia*), or working out of the materials in Part 1, by numerous devices, such as modulation, imitation, inversion, rhythmic figures, etc., and unconfined to any particular keys, although different from those used in the enunciation, leads back eventually to—

Part 3, the *Recapitulation* of the *first* subject in the key of the tonic, followed by transition or 'bridge' leading away from and back again to the key of the tonic; *second* subject, with closing section in key of tonic, or when second subject is in the dominant minor in the enunciation, it now appears in the key of the tonic major. A coda brings the whole to a close.

Part 2 thus leaves the composer free for a display of his skill according to his fancy; and as Part 1 was, so to speak, the text, so Parts 2 and 3 are an enlargement and explanation, ending with a summing up of the whole.

In modern compositions of this kind the double bar at the end of the exposition is often omitted. Wherever a difficulty arises in fixing the commencement of second subject, a comparison with the recapitulation to find the same subject given in the proper key as above will show the place. Sometimes the second subject begins in one key and ends in another. In the recapitulation these two keys will be found to correspond. See Beethoven's Sonata, op. 28, where second subject begins in F♯ minor, ending in A major; and in recapitulation, in B minor, ending in D major.

Sonata Form (modified). This is similar to sonata form in the following respects—viz. there is a principal subject in the tonic key; transition to second subject in related key, followed by connecting link (at times but a single modulating chord) leading to recapitulation of principal subject in tonic key; transition modulating from and back to key of tonic, in which key the second subject is repeated. This is sometimes followed by a coda. It will be observed that in this form the development or fantasia portion is omitted. This form is used for some of the slow movements of a sonata—*e.g.* Mozart's Sonata No. 6, in F.

Sonatina, a small sonata, having the subjects not developed at length.

Song, a musical setting of a short poem. In the modern art-song the music is carefully wedded to the poem, enhancing the meaning of the words and the accompaniment is of equal importance with the voice part.

Sonometer, an instrument having wires or strings stretched on a sounding-box, capable of giving longitudinal vibrations. It is used for experiments in measuring the vibrations of sounds.

Sonore (Fr.), or SONORO (It.), sonorous; resonant.

Sopra (It.), above; before—*e.g. R.-H. sopra,* the right hand above the left; *come sopra,* as before.

Soprano, the highest of women's or boys' voices. The latter, however, are generally termed *trebles.*

Soprano Clef, the C clef on the first line. See STAVE.

Sorda, SORDAMENTE, or SORDO (It.), softly; silently; muffled with a mute.

Sordini (It.), mutes; dampers (see MUTE). In pianoforte music *con sordini* means that the right pedal is *not* to be used, and *senza sordini* (without dampers) that the right pedal is to be used. See PIANOFORTE; UNA CORDA.

Sospirando, SOSPIREVOLE, or SOSPIROSO (It.), sighing; doleful.

Sostenuto (It.), sustained; giving the full value to each note.

Sotto Voce (It.), under the voice; in a somewhat hushed manner.

Sound. A musical sound is due to regular frequent vibration. Its three qualities are (1) intensity, due to the extent of the vibration; (2) pitch, due to the rapidity; (3) timbre—*i.e.* its quality, as distinguished from intensity and pitch. Musical sounds also differ in length, accent, and tonal relationship. Sounds are represented on paper by notes (*q.v.*). Intensity is shown by words or signs, as forte, >, *p,* etc.; pitch by the position of the notes on the stave; timbre by the voice or instrument that is to perform the part; length by the shape of a note; accent by time signatures; tonal relationship by key signature and the relationship of each note to the key-note.

Sound Board. In the pianoforte the sound board is an important feature, and is always made of some sort of pine, slightly convex, and strengthened by a number of pine bars glued to its inner and concave surface. The proportions and properties of the sound board to a large extent determine the tone of the instrument. The strings are stretched across the bridges, and their vibrations are conveyed to the sound board by these bridges. The sound board in stringed instruments is another name for the belly (see VIOLIN). The sound board in the organ is described under that article.

Sound Holes, the two *f*-shaped openings in the belly or sound board of stringed instruments. By this means the belly is allowed to vibrate.

Sound Post, a wooden peg of pine which is placed a little behind the foot of the bridge on the treble side of stringed instruments. It supports the belly against the tension of the strings on the bridge, and transmits the vibrations of the belly and bridge to the back of the instrument.

Sourdine (Fr.). (1.) A stop on harmoniums. (2.) A mute.

Space, the alternate degrees between the lines of the stave.

Spianato, calm; even.

Spielmanieren (Ger.), ornamental notes.

Spinæ, the jacks or plectra of the spinet.

Spinet, a keyed instrument of the 16th to 18th centuries, varying in shape. It was played by means of jacks, and had one string to each note, running from left to right of the performer. It was also called the virginal, and was very popular in Queen

Elizabeth's reign. Amongst others who wrote for the 'verginalls' may be mentioned William Byrd and Orlando Gibbons. The spinet is not so old as the clavichord, which we find described in 1511, and differs from it in having the strings plucked by small quills instead of a brass tangent.

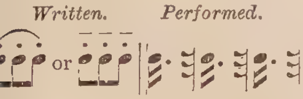
Spirito, Con, or Spiritoso (It.), with spirit; in a lively manner.

Spitz-flöte, a conical wooden pipe of thin reedy tone in the organ. It is generally of 4 ft. tone. It means 'pointed-flute.'

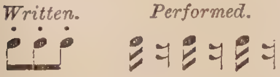
Staccatissimo (It.), very detached. It is indicated by dashes placed over or under the notes. See Staccato.

Staccato (It.), detached; cut off. It is indicated by dots placed over or under the notes. Sometimes dots with a slur are used to indicate a very slight detaching of the notes; this is called mezzo staccato, or slurred staccato. The following examples show the three degrees and an approximate manner of performing each:—

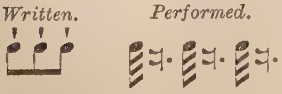
Mezzo Staccato (¾ Note, ¼ Rest).



Staccato (½ Note, ½ Rest).



Staccatissimo (¼ Note, ¾ Rest).



Staff. See Stave.

Ständchen (Ger.), a serenade.

Standhaft (Ger.), firm.

Stark (Ger.), loud; strong.

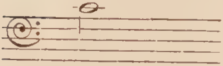
Stave, or Staff, a set of parallel horizontal lines with equal spaces between, upon which the notes and rests are placed. Each line and space is called a degree, these being reckoned from the bottom upwards. See Grand Stave.

For pianoforte music this grand stave is divided into two sets of five lines, with the middle line, C, omitted. The number of lines of the stave have varied from time to time. Old manuscript books often have six lines; plain-song, owing to the small compass of its melodies, is written on a stave of four lines. With the exception of plain-song, all music is now written on staves of five lines. The division of the grand stave into smaller staves required signs called clefs (*q.v.*) to indicate which set of lines was being used. The F clef showed the fourth line, the C clef the sixth line, and the G clef the eighth line of the grand stave. Although these clefs appear to move, they are really stationary; it is only the number of lines used which varies. On page 172 are shown the seven staves with middle C in each case written, and the lines of the grand stave chosen. Of these staves Nos. 2 and 5 are obsolete, whilst Nos. 3, 4, and 6 are rapidly disappearing. In the case of the tenor and alto staves it is to be greatly regretted, for music for these voices can readily be written at the proper pitch on their respective staves, whereas with the modern notation—*i.e.* employing the treble stave for the tenor and even for bass songs—the notes, of course, are an octave higher than they are sung. See Score.

Short lines, called leger lines, are added above and below the stave whenever the compass of the music exceeds the limits of the stave. With the exception of those added above the treble or below the bass, these leger lines are other lines taken from the great stave. Thus the first line below the treble stave is C, the same note as the first line above the bass stave, and this is middle C (*q.v.*). It is seldom that many leger lines are used; instead, when the notes are very high or low, they are written respectively an octave lower and the sign 8*ve*.... added to indicate that they are to be performed an octave higher than written; or they are written an octave higher and 8*va bassa*.... added to indicate that they are to be performed an octave lower than written. When the music is again written at the proper pitch the word *loco* is generally added to draw attention to the fact.

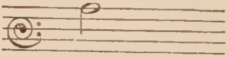
EXAMPLES OF THE STAVES, WITH MIDDLE C.

1. The Bass Stave.
(Lines 1, 2, 3, 4, 5.)



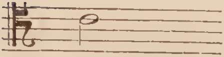
Lines G, B, D, F, A.
Spaces A, C, E, G.

2. The Baritone Stave.
(Lines 2, 3, 4, 5, 6.)



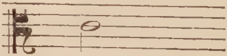
Lines B, D, F, A, C.
Spaces C, E, G, B.

3. The Tenor Stave.
(Lines 3, 4, 5, 6, 7.)



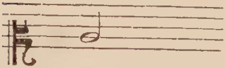
Lines D, F, A, C, E.
Spaces E, G, B, D.

4. The Alto, Counter Tenor (or Contralto) Stave.
(Lines 4, 5, 6, 7, 8.)



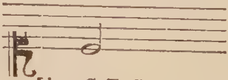
Lines F, A, C, E, G.
Spaces G, B, D, F.

5. The Mezzo-Soprano Stave.
(Lines 5, 6, 7, 8, 9.)



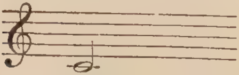
Lines A, C, E, G, B.
Spaces B, D, F, A.

6. The Soprano Stave.
(Lines 6, 7, 8, 9, 10.)



Lines C, E, G, B, D.
Spaces D, F, A, C.

7. The Treble or Fiddle Stave.
(Lines 7, 8, 9, 10, 11.)



Lines E, G, B, D, F.
Spaces F, A, C, E.

Stem, the upright line attached to a note-head.

Step, each degree of a scale. Step movement is when a note proceeds to the next note above or below, in contrast to moving by leap.

Stimme (Ger.). (1.) A voice or part. (2.) A sound part in stringed instruments. (3.) An organ stop.

Stop. (1.) A set of pipes in an organ. (2.) The knob by which an organist puts the various sliders into action. Properly called a draw stop.

Stopped Pipe, an organ pipe having the upper end closed by a stopper (*q.v.*) or metal cup. Stopped pipes give sounds an octave lower than played—*i.e.* lower than an open pipe would. This is often spoken of as so many feet tone—for example, stopped diapason 8 ft. tone give the same pitch as the open diapason 8 ft. In the former case the length of the lowest pipe is about 4 ft., and in the latter about 8 ft. Lieblich gedachts, Rohr flutes, etc., belong to the stopped diapason family. See ORGAN.

Stopper, a wooden plug inserted at the top of certain organ pipes. This doubles the length of the vibrations. Sometimes the stoppers have holes in them. causing the pipe to have a reedy tone-quality.. The stopper is raised to flatten the pitch and lowered to sharpen it. See STOPPED PIPE.

Stopping, the pressing of strings upon the finger-board of stringed instruments by the fingers to obtain sounds other than those given by the open strings (*q.v.*). Double stopping is the stopping of two strings at once.

Strathspey, a Scotch dance in duple time, characterized by the shorter quarter note preceding the longer three-quarter note known as the snap. The pace of the Strathspey is slower than a reel, and the movement more jerky.

Streng (Ger.), strict.

Strepitoso (It.), impetuous; boisterous.

Stretto (It.), close; contracted. In the stretto of a fugue the subject and answer are drawn closer together than in the enunciation of the fugue. The intervals for the different entries may be those most generally employed (fourth or fifth), or the octave, or at any other interval, but some kind of order should be observed. Where stretto is employed there is generally more than one stretto, and each one increases in interest or is closer than the preceding. In a stretto when another part enters it is permissible for the previous part to modify or break off the subject, but the last part to enter should give the subject (or answer) complete. Stretto generally occurs in the middle or final sections of the fugue, and often is over a pedal.

Strict Counterpoint, a term applied to the art of combining melodies under certain restrictions. These are (1) the use of common chords and their first inversions only; (2) a complete absence of discords except as passing notes and the suspensions, 4–3, 9–8, 7–6, 7–8, and 5–6; (3) diatonic progressions only. Strict counterpoint is a most necessary part of a thorough musical training. It is essentially students' counterpoint, leading to composers' counterpoint. See COUNTERPOINT.

Strict Fugue, a real fugue. See FUGUE.

Striking Reed, one in which the vibrator, or metal tongue, strikes against the metal tube inserted in the block of metal. Striking reeds may be open

—*i.e.* having the face of the reed open throughout its length; or closed—*i.e.* having one end closed. In a free reed the tongue vibrates freely through the opening without striking.

Stringendo (It.), hurrying the time with excitement.

String-gauge, an instrument for measuring the thickness of strings.

String Quartet, a composition for four-stringed instruments, generally first and second violins, viola, and violoncello. The addition of the double bass to the above forms what is often called the *string quintet*.

Stück (Ger.), a piece, as *concertstück*, a concert piece.

Study, an exercise on some special technical difficulty. Many composers have raised the study, or *étude*, to the position of artistic compositions having a definite form (either binary or ternary), although keeping up the technical figure.

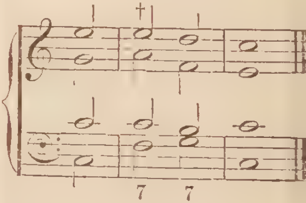
Suabe Flute, a wooden organ-stop of small scale, and having an inverted mouth. The tone is liquid and clear; it seldom goes below tenor C.

Suave, or SUAVITA, CON (It.), sweetly; with delicacy.

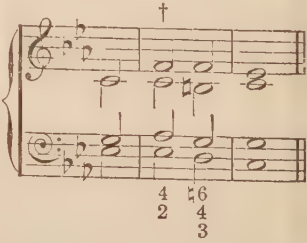
Sub-bass, a pedal stop on organs of 32-ft. tone. Sometimes the term is used to denote the bourdon or 16-ft. tone.

Subdominant, the 'under-dominant,' so called from its being in the same position below the tonic as the dominant is above. The technical name for the fourth note of the scale.

Subdominant Seventh (Diatonic), CHORD OF THE. A secondary chord of the seventh on the fourth degree of the scale. In the major key this chord is a major seventh added to the primary triad of the subdominant; in the minor key it is a minor seventh added to the primary minor triad. This chord usually resolves on a dominant chord or on a chord a fourth higher, the dissonant triad of the leading note. The seventh being major, it is better to prepare it and to keep it in the highest part, thus:—



It is available in the different inversions. The following—



shows the last inversion used in the minor key.

Subito (It.), suddenly; quickly.

Subject, the principal phrase or phrases, constituting the chief theme of a movement. It is always in the key of the tonic, generally concise and well defined, and rarely of great length, and as a rule ends with a perfect cadence or half-cadence in its own key (the tonic). In a fugue the opening phrase is called the subject. See ANSWER.

In sonata form there is a second subject, which generally is separated (though not necessarily so) from the principal subject by a transition (*q.v.*) section.

This second subject should be in keeping with, though contrasted with, the first subject. The usual key, if major, for the second subject is the dominant, and, if minor, the relative major, but other keys are used, or it may commence in one key and end in another, as, for example, in Beethoven's Sonata, op. 53, whose principal subject is in C major and the second subject in E major, which at the recapitulation begins in A major and ends in C major. It is generally longer than the first subject, and often ends with a closing section. The second subject can, as a rule, be easily found, but in cases of doubt a reference to the recapitulation section (see SONATA FORM) will show its place, as it is seldom that this part does not occur again in the tonic key, or if beginning in one key and ending in another, the same relationship to the tonic key in the recapitulation will occur. In sonata rondo the second theme (called episode in old rondo form) becomes a second subject, and is reused in the tonic key before the close of the rondo. See SONATA; RONDO FORM.

Submediant, the 'undermediant,' so called from its being in the same position, midway between tonic and under-dominant (subdominant), in descending, as the mediant is between tonic and dominant in ascending. The technical name for the sixth note of the scale.

Submediant Seventh, CHORD OF THE. A secondary seventh on the sixth degree of the scale, being the chord of the submediant with the diatonic seventh added. It usually resolves on (1) the dominant chord, (2) supertonic chord, or (3) supertonic discord, and may be taken in the major or minor key. By some theorists this is considered the fourth inversion of the dominant thirteenth (*q.v.*), having the ninth in the bass.

Suboctave, a coupler in an organ which causes the note an octave below the note struck to sound.

Subtonic, the leading note (*q.v.*).

Succentor, the deputy of the precentor (*q.v.*).

Suite, a set of dances, often preceded by a prelude. The movements are all in the same key, and generally in binary form. The principal movements are: Prelude, Allemande, Courante, Sarabande, and Gigue. There are also the Gavotte, Minuet, Passepied, Air, Bourée, Musette, Chaconne, Pavan, Loure, Polonaise, etc., which sometimes appear. Bach and Handel perfected the suite from Couperin's 'Ordres,' which were sometimes the stereotyped dance forms, or later were movements with fancy names as 'La Prude,' 'Les Papillons,' etc. Bach, in place of the prelude, sometimes wrote an overture or sinfonia, as in the partitas—another name for the suites. From these suites the sonata was gradually evolved. In the modern suite for orchestra or solo instruments dance forms are less frequently employed, the suite consisting of short pieces, and the keys being varied.

Suivez (Fr.), a term warning the accompanist to be extra watchful.

Sul', or SULLA (It.), on; by; as: *Sul G*, play on G string; *Sul ponticello*, play near the bridge (of the instrument).

Superoctave, a coupler in an organ which causes the note an octave above the note struck to sound.

Supertonic, above the tonic. The technical name for the second note of the scale.

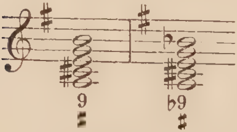
Supertonic Eleventh, CHORD OF THE. In the Day Theory this is a chromatic fundamental discord formed by adding a minor third to the supertonic ninth. It is very seldom used, and requires no further rules than those given under the chord of the dominant eleventh. As in the dominant eleventh, certain notes are generally omitted corresponding to those omitted in that chord. The remarks at the end of DOMINANT ELEVENTH apply to this chord, the ninth and eleventh being appoggiaturas or notes of anticipation over the supertonic chromatic seventh. See CHROMATIC CHORD (2); SUPERTONIC NINTH; SUSPENSION.

Supertonic Ninth, CHORD OF THE. In the Day Theory this is a chromatic fundamental discord formed by adding either a major or minor third to the chord of the supertonic seventh. Both the major and minor ninth on the supertonic are available in the major mode, but the minor ninth only in the minor mode. See DOMINANT NINTH.

The following shows this chord in the three available uses in the key of G, with its figuring :—

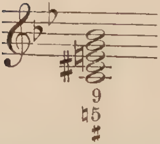
G MAJOR.

Major 9th. Minor 9th.



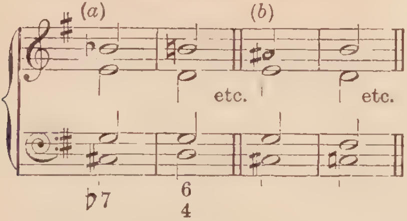
G MINOR.

Minor 9th.

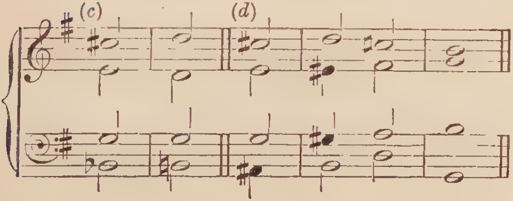


Resolutions.—The chord of the supertonic ninth, in order to avoid modulation, must be followed either (1) by a chord on the same generator (in this case the ninth is governed by the same rules as the chord of the dominant ninth (*q.v.*)); or (2) on a dominant discord, thus contradicting the sharpened fourth of the key (in this case the ninth must fall a second, or in the case of the minor ninth may also rise a chromatic second (see page 177), or remain to be a note of the chord of resolution); or (3) on a position of the tonic chord (in this case the ninth will either remain, or rise a chromatic semitone to be a note of the second chord). When the minor ninth rises a chromatic semitone in resolving it is very often written as the sharpened generator instead of the minor ninth, as on page 177. The crotchets are the notes in false notation. At (*a*) the supertonic ninth resolves on the second inversion of the tonic chord; at (*b*) the same chord resolves on dominant thirteenth (third inversion); at (*c*) the supertonic ninth (fourth inversion) resolves on the tonic chord (first inversion); and at (*d*) the same chord resolves on the tonic minor ninth (first inversion), the ninth and seventh being in false notation; this in its turn resolves on the dominant seventh, the ninth and seventh both rising a semitone. All the inversions of this chord are available, except that the major ninth is not used in the last inversion owing to its being unavailable below the third. The rules for the dominant ninth apply to this chord. When the root and third of the chord of the supertonic major ninth are absent, the chord appears at the triad on the submediant, and it is then to be treated as a consonance. As in the case of the dominant ninth, so a more practical way of treating this chord is to consider the ninth as an appoggiatura or note of antici-

First inversion in the two notations:—



Last inversion in the two notations:—



pation. The first inversion of this chord is a chord of the diminished seventh on the sharpened fourth of the scale, and the last inversion a diminished seventh on the sharpened second of the scale. See example (*d*) above; DIMINISHED SEVENTH; SUSPENSION.

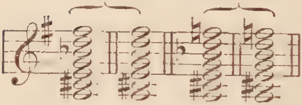
Supertonic Seventh (chromatic). See CHROMATIC CHORD (2).

Supertonic Seventh (diatonic), a secondary seventh on the second degree of the scale. It is very frequently used, and is generally followed by a chord on the dominant, or the second inversion of the tonic chord, when the seventh remains. In the major key the fifth of the chord may be flattened, but in the minor key the perfect fifth may not be used. It can be used in all the inversions. The first inversion is called the chord of the added sixth (*q.v.*). See DOMINANT ELEVENTH.

Supertonic Thirteenth, CHORD OF THE. In the Day Theory this is a fundamental discord formed by adding a major or minor third to the chord of the supertonic eleventh. Like the chord of the tonic thirteenth, it is of rare occurrence, and the rules given under the chord of the dominant thirteenth will suffice for this chord, which is followed by either a dominant or tonic fundamental discord in order to avoid modulation. As the major third of the key can only be used in chords of the tonic in the minor mode, the supertonic thirteenth with the major ninth is unavailable in the minor mode. (See SUPERTONIC NINTH.) The forms of this chord available are in the major mode:—

EXAMPLE IN G MAJOR.

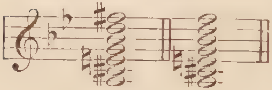
Major 13th. Minor 13th.



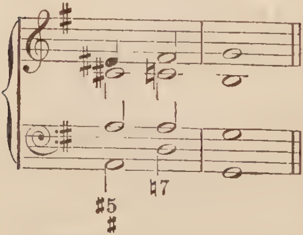
And in the minor mode:—

EXAMPLE IN G MINOR.

Major 13th. Minor 13th.



The major thirteenth of this chord is the leading note of the key. The seventh, minor ninth, and minor thirteenth are often incorrectly written. As was said in dominant thirteenth, so with this chord, the thirteenth, eleventh, and ninth are notes of anticipation or appoggiaturas over the supertonic chromatic chord of the seventh. (See CHROMATIC CHORD (2).) This chord often appears with different notation, becoming a chord of the augmented fifth on the supertonic; *e.g.*—



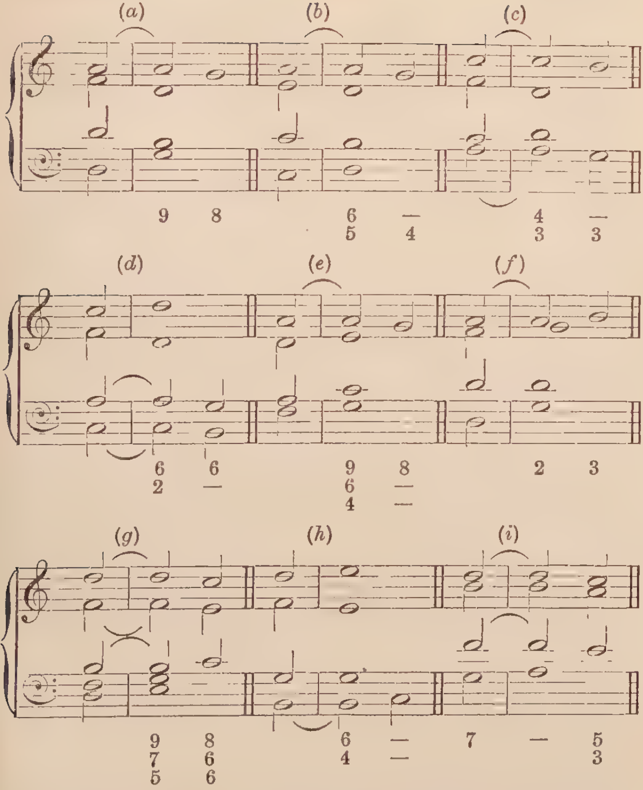
See SUSPENSION.

Suspension, the holding back of one or more notes of a chord whilst the remaining notes move to another chord. A suspension should (1) be sounded as an essential note of a chord called its *preparation,* and held as an unessential note, the *percussion;* (2) move by step, the *resolution;* (3) have the percussion chord on the stronger part of the bar than the preparation and resolution chords. When the preparation note is shorter than the percussion, it is better to restrike the suspension than to tie it. Preparation, percussion, and resolution must all be in the same part. Except in the case of the 9—8 and 7—8 (when, of course, the octave of the resolution is in the bass), the note of resolution should not be heard in another voice at the same time as the suspension, unless it is approached by step in contrary motion at least an octave from the resolution; neither should the note of resolution, or its octave, be approached at the time of resolution by another part except by contrary motion. Suspensions which rise a note are sometimes called *retardations.* The notes that may be suspended are the 9—8, 4—3, and 6—5 of the root, with their respective inversions. The following is the complete figuring of each:—

(1) 9—8; 7—6; 6—, 4—
5 4 ' 2—
(2) 4—3; 9 8, 7 6, 5—
6— ' 4— ' 2—
(3) 6—5; 6—, 9 8, 7—
4 3 ' 6— ' 5—
4— 3—

Besides these there are the retardations 7—8, with its inversions 5—6; 6— 6— (the 2
4—; 4—
3 4 2—
often being omitted), and 2—3, and occasionally 4—5.

The above may be used singly or in combination on any note which can bear the chord of resolution. The following examples will show a few uses of suspensions:—

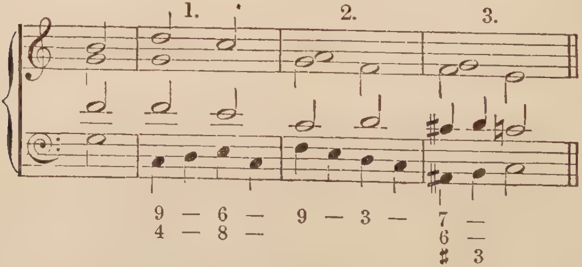


(*a*) 9 — 8.
(*b*) Second inversion of 9 — 8.
(*c*) 9 — 8 in bass with 4 — 3.
(*d*) 4 — 3 in bass with 9 — 8.
(*e*) Second inversion of 6 — 5.
(*f*) 2 — 3.
(*g*) Combined 9 — 8, 7 — 6, and 5 — 6.
(*h*) 7 — 8 in bass.
(*i*) Suspension of complete chord (see Sonata, op. 14, No. 2 (Beethoven), closing bars of first variation of Andante).

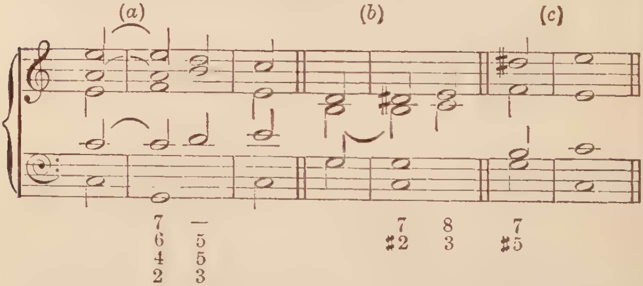
It should be remembered that in every case the resolution is on some position of a triad, and that no dissonant notes to the triad should be added in the moving parts at the percussion chord.

In old music small notes called appoggiaturas are often found.

These are written as ordinary notes in modern music showing their exact value. These are a species of unprepared suspension or retardation, for they keep back the harmony note. As a suspension they are the diatonic note above, but as a retardation they are generally a semitone below, and therefore often appear chromatically altered. Any note of the dominant seventh, as well as the chromatic seventh on the tonic and supertonic (*q.v.*), except the seventh itself, may be suspended or retarded either with or without preparation. The following example



shows in bar 1 an appoggiatura 9—8 and suspended 4—3, resolving over a moving bass; in bar 2 a suspended ninth resolving on the third of a chord whose root is a third below the percussion chord; in bar 3 the third and fifth of the dominant seventh retarded by chromatic appoggiaturas. In the next example—



is shown at (*a*) suspended 6—5, with retarded 4—5 and 2—3 combined over a dominant seventh; (*b*) retarded 7—8 combined with chromatic retardation 2—3; (*c*) augmented fifth of dominant seventh used as a chromatically altered essential note. See DOMINANT ELEVENTH; DOMINANT NINTH; DOMINANT THIRTEENTH.

Süss (Ger.), sweet.

Svegliato (It.), awakened; lively.

Swell, a portion of the organ having the pipes enclosed in a box called the swell box (see Organ). This box is fitted with a species of venetian shutters which are opened or closed by means of a lever called a swell pedal, producing an increase or decrease of sound action. When the pedal is depressed the shutters open slowly at first, but faster as the pedal drops. Some swells have a balanced pedal. The first swell was invented by Jordan in 1712, and fitted in the organ of the church of St. Magnus, London Bridge.

Syllabic Chant, having one note to each syllable. See Melismatic Chant.

Symphonic Poem is a symphony in more or less elastic form of the species of descriptive music known as programme music which endeavours to illustrate definite ideas. It often possesses themes to represent these ideas, and sometimes by the use of the theme, varied somewhat in the different movements, weaves the poem into continuity of design.

Symphony, a sonata for the orchestra. Originally symphony, overture, or concerto were used to denote an instrumental composition for one or more instruments; then to denote the prelude and interludes of an opera. Later, under Lulli and Scarlatti, the symphony denoted the overture in two or three movements. These were either (1) a slow; (2) a quick; (3) a dance, as in the French overture; or, (1) a quick; (2) a slow; (3) a quick movement, as in the Italian overture. The overture gradually was played without the opera as concert music, and Haydn and Mozart evolved from this the important orchestral sonata—the symphony. (See Sonata.) Beethoven found the symphony with a definite form, and consisting generally of four movements, and he perfected it, raising this form of composition to the highest plane of musical art and poetic expression. Amongst other great writers of symphonies, in addition to the above, may be named, Schubert, Spohr, Schumann, Berlioz, Liszt (who uses the title 'symphonic poem'), Brahms, Bruch, Tschaikowsky, Dvorak, Saint-Saëns, and Richard Strauss. Amongst English composers are the following: Cowen, Sullivan, Stanford, Parry, and Elgar.

Syncopation, a displacement of accent produced by prolonging a note begun on an unaccented part of a bar over a more accented part. It is generally marked by the sign >.

Syren. See Siren.

T

Ta, the tonic sol-fa syllable for the flattened seventh of the scale—Te flat. It is pronounced 'taw.'

Tablature, a system of notation for the lute (and occasionally for other instruments) in the 15th and 16th centuries. Briefly, it consists of a certain number of lines representing the strings of the instrument, with figures or letters representing the semitones above a string—*e.g.* on a string tuned to G♭ or 2 = G♯; f or 6=C. The length of the notes was shown by characters placed above the lines. It is explained fully in Grove's *Dictionary of Music and Musicians.*

Table, the upper surface of the board, above the channels of the sound-board, in an organ.

Tacet (Lat.), 'It is silent;' a direction that the part or parts so marked in a score are to be silent.

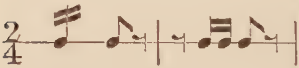
Tail, the stem of a note.

Tail-piece, that part of a stringed instrument to which the strings are attached at the lower end.

Takt (Ger.), time ; bar.

Tambour (Fr.), side drum.

Tambourine, an instrument of percussion, consisting of a wooden hoop with a single head of vellum, with pairs of 'jingles,' made of metal, inserted loosely round the hoop at intervals. These jingles rattle when the instrument is played or shaken. The tambourine is played either by striking it with the hand, or by rubbing the head with the thumb or finger, which produces the 'roll.' Music for this instrument is written on one note and in the treble clef, or on a single line thus :—



Tändelnd (Ger.), playfully.

Tanto (It.), too much ; a similar term to Troppo.

Tanz (Ger.), dance.

Tarantella, or TARANTELLE, an Italian dance in $\frac{6}{8}$ time. It is of a very lively character, and increases in speed towards the end. A good specimen occurs in Auber's *Masaniello*. It takes its name from the town of Taranto, in the south of Italy.

Tasto Solo (It.), a term implying that the notes so marked are to be played without chord accompaniment.

Te, the alternative syllable for Si, the seventh note of the scale in the movable Do system. The use of Te avoids confusion with the note C.

Technique, skill in the mechanical part of a performance. Knowledge of technique is absolutely necessary in a performance, but it must be accompanied by artistic expression and intelligence to produce an artistic *musical* performance.

Te Deum, the hymn sung in the English Church at matins to the words 'We praise Thee.' It is often sung on special thanksgivings and festivals at evensong. Frequently termed the Ambrosian Hymn (*q.v.*).

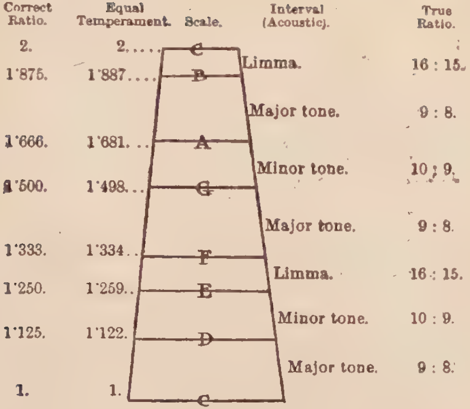
Tell-Tale, a small weight suspended by a string from the reservoir of the organ. It falls or rises according as the reservoir fills or empties.

Tema (It.), the theme or melody.

Temperament, a deviation from perfection in adjusting the intervals between the semitones of the scale, thus enabling a note belonging to one scale to be used in another. Equal temperament consists in tuning the octaves correctly, and flattening (narrowing) each fifth from a perfect one, and equalizing the major and minor tones so that each is equal to two semitones (two limmas), thus giving twelve equal semitones to the octave. In equal temperament the major thirds are too sharp (or wide) in order to get the three—*e.g.* C–E ; E–G♯, G♯–B♯ (C)—to make the correct octave, for B♯ and C are one and the same on keyed instruments. It follows from the above that the inversions of these intervals will be incorrect, and from the following tables of ratios of the diatonic scale it will be seen that every note is incorrect as regards just intonation, except the octave, although practically all keys are not exactly the same, sharp keys generally being more out than flat keys.

For example of diatonic scale with acoustic intervals, true ratios of vibrations, and difference between just and equal temperament ratios, see page 183.

This example shows that the second and fifth are flat (narrow), whilst the third, fourth, sixth, and seventh are sharp (wide) in equal temperament. This gives


Correct Ratio.
Equal Temperament.
Scale.
Interval (Acoustic).
True Ratio.
2.
2.
C
Limma.
16 : 15.
1·875.
1·887.
B
Major tone.
9 : 8.
1·666.
1·681.
A
Minor tone.
10 : 9.
1·500.
1·498.
G
Major tone.
9 : 8.
1·333.
1·334.
F
Limma.
16 : 15.
1·250.
1·259.
E
Minor tone.
10 : 9.
1·125.
1·122.
D
Major tone.
9 : 8.
1.
1.
C

an approximately equal adjustment, and allows every note to be used in any key; whereas the old unequal tuning, though giving the keys of C, G, D, A, F, and B♭ nearly true, left other keys, as A♭, D♭, G♭, etc., very much out. To prove the gain brought about by equal temperament, Bach wrote his famous Preludes and Fugues for the well-tempered clavier. Equal temperament was opposed for many years, but has been universally adopted for keyed instruments for more than fifty years. Voices and instruments on which the notes can be made can of course perform in the just or correct scale.

Tempestoso (It.), tempestuous; agitated.

Tempo (It.), time; speed; as: *l'istesso tempo,* the same time; *tempo di marcia,* march time; *tempo di ballo,* in dance time; *ordinario,* at a moderate speed; *rubato.* See RUBATO.

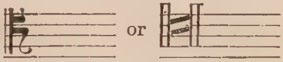
Tendrement (Fr.), or TENERAMENTE (It.), tenderly.

Tenerezza, CON (It.), with tenderness.

Tenor. (1.) The highest of the men's natural voices (see ALTO). In compass it is an octave lower than the soprano; but with the majority of tenors the lowest notes from C to E are weak and of poor quality. A tenor of full quality throughout the whole compass is sometimes called a *tenor robusto.* (2.) The viola (*q.v.*). (3.) The largest bell in a peal.

Tenor C, the lowest C in a tenor voice—*i.e.* C an octave below Middle C (*q.v.*).

Tenor Clef, the C clef, originally the letter C, placed on the fourth line of the stave, thus :—



Lines D, F, A, C, E.
Spaces E, G, B, D.

See SCORE.

Tenor Drum. This percussion instrument is deeper and larger than the side drum. In foot regiments it is sometimes used instead of the kettledrums, which it somewhat resembles in tone, being easier to carry than the latter.

Tenor Trombone. The trombone in B♭. See TROMBONE.

Tenth, a compound interval of a third above the octave.

Tenue (Fr.), or TENUTO (It.), held. It is generally abbreviated to *ten.*, and signifies that the note or chord so marked is to be held for its full value. It is generally used after a staccato passage to draw attention to the change. In modern songs the term is often used as the equivalent of a short pause—*i.e.* the note is to be sustained for more than its proper length.

Ternary Form, a threefold form of composition having in its general outline the following :—

Part 1. Principal subject, in two sections (or sentences), ending either with full close in tonic key, or in some other related key.

Part 2. Second subject, contrasted in key and often in rhythmic movement also. This part may either be complete in itself, or may lead back naturally to—

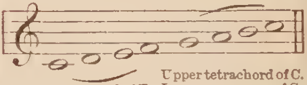
Part 3. A repetition or variation of the principal subject (part 1), often concluding with a coda. This form is often used for the slow movements of large works, for drawing-room pieces, and for vocal airs.

As examples, see the Adagio Cantabile, Beethoven (Sonata, op. 13); Nocturne in G minor (op 37), Chopin; Handel's airs: 'Honour and Arms' (*Samson*); 'Father of Heaven' (*Judas Maccabeus*). See MINUET AND TRIO FORM.

Terzetto (It.), a short composition for three voices, as, for example, 'Lift Thine Eyes' (*Elijah*). The term is also used, though not generally, for a composition for three instruments. Trio is now generally used for terzetto.

Testa (It.), the head; *voce di testa,* the head voice.

Tetrachord, a series of four sounds. The major and minor scales are composed of two tetrachords separated by a tone, the extreme notes of each tetrachord being a perfect fourth apart. (See SCALE.) Every tetrachord of the major scale belongs to two keys, as :—



Theme. (1.) The principal subject (*q.v.*) of a musical composition. (2.) An air—as theme with variations.

Theory. The science of composition. It includes the study of first principles—notation, accent key relationship, etc., called elementary theory — harmony, counterpoint, canon, fugue, form, orchestration, and their attendant studies. Its object is to explain scientifically what practice has rendered and proved possible, and to deduce rules therefrom for the guidance of future practitioners of the art of music.

Thesis (Gr.), the up beat; the non-accent. Arsis being the accent.

Third, the interval between two notes occupying degrees of the stave next but one to each other as F, A. See INTERVAL.

Third Flute, the flute in E♭. See FLUTE.

Thirteenth, CHORD OF THE. See DOMINANT, SUPERTONIC, and TONIC THIRTEENTH.

Thirty-Second Note, a demi-semiquaver. See NOTES and REST.

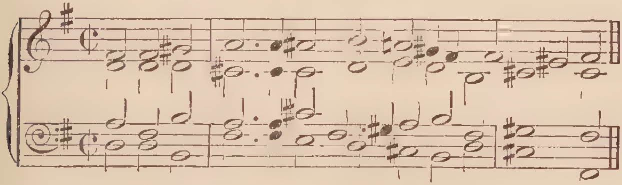
Thumper, the level felted weight placed over the keys of an organ to keep them level, and against which they strike on rising after depression by the finger.

Thorough Bass. (1.) A *basso continuo*—continuous bass, with figures to show by what harmony it is to be accompanied. (2.) Figured bass, whether continuous or not. (3.) Harmony, as 'the rules of thorough bass,' the equivalent of the rules of harmony. This, however, is an incorrect use of the term.

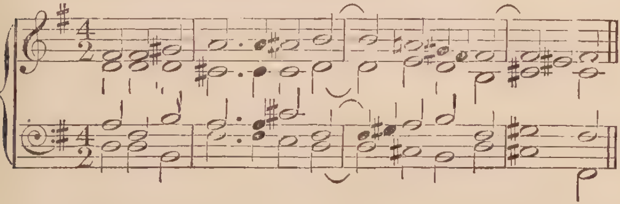
Thrice Marked Octave. See PITCH.

Tibia (Lat.), a flute. Certain organs have stops of different varieties of tibia, as, 'Tibia Clausa,' 8-ft. lute ; 'Tibia Mollis,' 4-ft. flute ; Tibia Profunda,' 16-ft. flute.

Tie, a curved line placed over or under two notes of the same pitch, to indicate that the first note only is to be played and held for the length of the two. (See SLUR.) The tie is also called a bind, and is sometimes written thus ⌐¬. In modern music ties are invariably used to sustain two notes occurring on either side of a bar-line, but in old music this was not the custom, as will be seen from the following extract from Dr. William Child's (1606–96) Te Deum in E with the lesser third :—

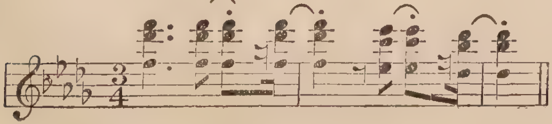


In modern music this would be written :—



When the second of two apparently tied notes has a dot over it, it shows that the second note is to be played rapidly and closely before the damper of the first note has quite fallen, thus allowing no silence between the two notes. The following is an example :—

Valse.—CHOPIN.



Tierce (Fr.). (1.) A third. (2.) An organ stop sounding, though rarely, the tenth—*i.e.* the third above the octave of the foundation stop on the pedals, or more often the seventeenth—*i.e.* the third above the double octave of the foundation stop on the manuals. Owing to the difficulties in tuning this stop under the equal temperament tuning, it is seldom found in modern organs, except as one of the ranks in the mixture (*q.v.*).

Tierce de Picardie. The older composers either omitted the third in the final chord of a composition in the minor mode, or else ended with the major chord of the tonic, and this major third was called the Tierce de Picardie. It is still often used, especially in ecclesiastical music. It is not considered a chromatic chord. See Chromatic Chord (9).

Timbre (Fr.). The quality of a sound as distinguished from its intensity and pitch. Good timbre is rich in upper partials, and it is on the form of the sound wave that these depend. Soft quality is the result of rounded forms, whilst from angular forms is obtained more or less piercing quality. See Sound.

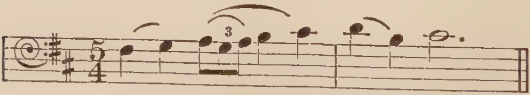
Time. (1.) The rate of movement or tempo in the performance of a composition. (2.) The divisions of musical phrases into measures of equal lengths, having especial regard to the accents. These divisions are indicated by time signatures (*q.v.*). There are but two kinds of time—

(*a*) *Common time*, when the accents occur on alternate beats. Common time is sometimes divided into duple and quadruple time —*i.e.* respectively two and four beats in a bar.

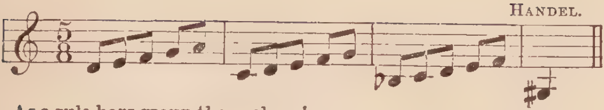
(*b*) *Triple time*, when the accents occur once in every three beats. Both common and triple times are subdivided into simple and compound times. When the value of a beat can be expressed by a single note (*e.g.* $\frac{3}{4}$=three crotchets) it is called simple time, but when the beat value cannot be expressed thus, but is a dotted note—*e.g.* (in the corresponding compound time) $\frac{6}{8}$=three dotted crotchets—it is called compound time. This latter time is formed by combining two, three, or four bars of *triple* time into one bar; if two or four bars are combined it is compound common, if three bars it is compound triple. These are all shown fully under Time Signature.

Occasionally a combination of common and triple is used alternately, thus making quintuple if duple and triple are combined, or septuple if quadruple and triple are combined. In these times an analysis of the bars will show where the accents fall—*i.e.* whether the triple portion is at the beginning or ending of the bar.

The following example from the Symphony in B minor by Tschaikowsky shows the combination of duple and triple time, with the accent on the first and third beats—*i.e.* triple at the end of the bar :—



The next example from Handel's *Orlando*, and quoted in Professor Prout's *Musical Form*, shows the reverse case—viz. triple and duple time, with the triple at the beginning of the bar :—



As a rule bars group themselves into alternately strong and weak (or *vice versa*) bars, and sometimes into one strong bar in every three if the tempo be quick, as in Beethoven's Ninth Symphony (scherzo), where the direction *Ritmo di tre battute* indicates this triple grouping. To find the accent of bars it should be remembered that the cadence bar is the strong one, and the other accents will fall alternately in counting back.

Time, BEATING OF, certain signs made with a short stick, called a baton, or sometimes with the hand, by which the conductor leads and directs a performance. If the conductor be a performing violinist he may use his bow for beating. These signs should be made quietly, though decidedly, and by a wrist movement. Beating time is but a small part of the conductor's work, or rather art, and its object is to mark the strong and weak accents of the measure. The methods of conductors vary in the order of beating, but the following diagrams will give a general idea of the movement of the baton in the different time measures:—

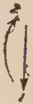


FIG. 1.—Two beats in a bar.

In Fig. 2 the former method has the advantage of being less visible to the audience, whilst being equally well seen by the performers. Should there be performers behind the conductor, the latter method is better. In quick triple time two beats only are often given, as in Fig. 3.

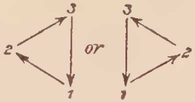


FIG. 2.—Three beats in a bar.

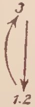


FIG. 3.—Three beats in a bar (quick).

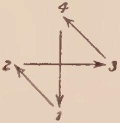


FIG. 4.—Four beats in a bar.

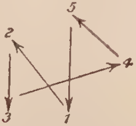


FIG. 5.—Five beats in a bar (accents on first and third beats. See TIME).

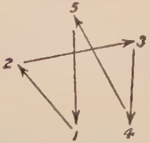


FIG. 6.—Five beats in a bar (accents on first and fourth beats).

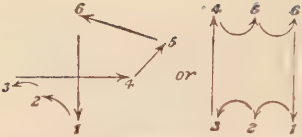

6
5
3
4
2
1
or
4
5
6
3
2
1

FIG. 7.—Six beats in a bar (slow).

A quick six in a bar, however—as will be seen in TIME SIGNATURE—is shown by beating the two dotted notes of the bar, the movements being as in Fig. 8.

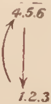


FIG. 8.—Six beats in a bar (quick).

The rare occurrence of seven beats in a bar is either beaten with the triple and quadruple signs alternately, beating the triple sign first or last, according as the second accent falls on the fourth or fifth beats (see TIME); or it may be beaten thus :—

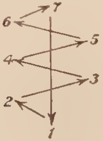


FIG. 9.—Seven beats in a bar.

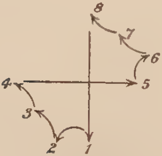


FIG. 10.—Eight beats in a bar.

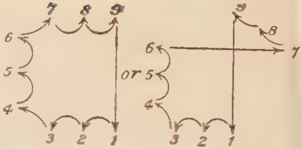

7
8
9
6
5
4
3
2
1
or
9
8
6
7
5
4
3
2
1

FIG. 11.—Nine beats in a bar (slow).

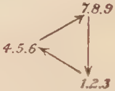


FIG. 12.—Nine in a bar (quick), marking dotted notes.
Or to the right, as in Fig. 2.

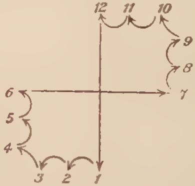

12
11
10
9
8
6
7
5
4
3
2
1

FIG. 13.—Twelve beats in a bar (slow).

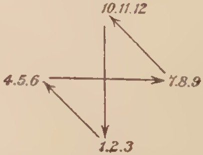

10.11.12
4.5.6
7.8.9
1.2.3

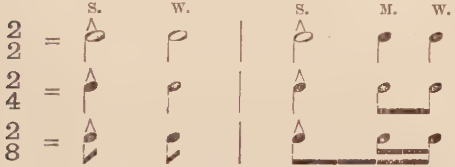
FIG. 14.—Twelve beats in a bar (quick), marking dotted notes.

Time Signature, signs placed at the beginning of a piece, immediately after the key signature, to show the rhythm. With the exception of the two signs 𝄴 and 𝄵 all time signatures are represented by figures in the form of a fraction. Triple or perfect time was represented in ancient music by the complete circle O, imperfect time by part of a circle, and the two signs on page 188 represent this broken circle, and not, as is often supposed, the letter C standing for common. Both these signs are rapidly being discarded, in favour of the more definite figure signs. 𝄴 denotes four crotchets or two minims in a bar, and is known as *Alla capella;* 𝄵 denotes four minims in a bar, and is known as *Alla breve.* There are, however, many instances of 𝄵 being used to denote two minims in a bar. The figures are the fractions of the standard note of measurement—the semibreve—the top figure (numerator) showing the number of beats, and the bottom figure (denominator) the value of note to each beat—*e.g.* $\frac{3}{8}$=three-eighths of a semibreve, *i.e.* three quavers, or their equivalent value. The following table shows the time signatures now in use, with two bars of each time, and the strong, medium, and weak accents marked. (*Note.*—The signature shows the number of beats, not the number of notes, in a bar.)

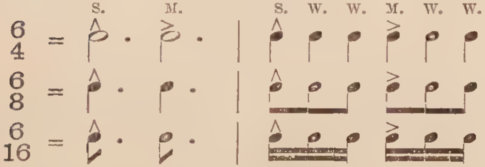
Table of Time Signatures.

1. Common Time.

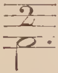
Simple Duple Measure.

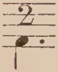


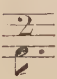
Compound Duple Measure.



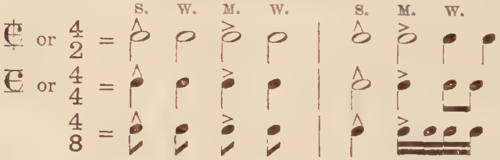
The following is a proposal to improve these three signatures, and it certainly shows more simply the usual time beat and value. It needs no explanation. It is to use—


instead of $\frac{6}{4}$

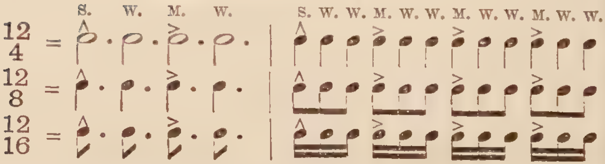

instead of $\frac{6}{8}$


instead of $\frac{6}{16}$

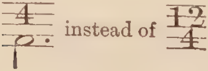
Simple Quadruple Measure.

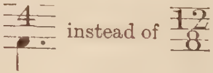

S. W. M. W. S. M. W.
C or 4/2 =
C or 4/4 =
4/8 =

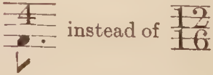
Compound Quadruple Measure.


S. W. M. W. S. W. W. M. W. W. M. W. W. M. W. W.
12/4 =
12/8 =
12/16 =

As in the case of compound duple signatures, the suggested improvement for the above three signatures is :—

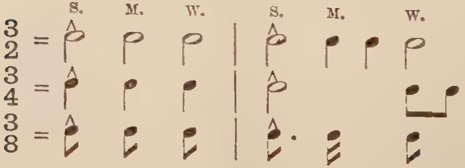

4
instead of 12/4


4
instead of 12/8

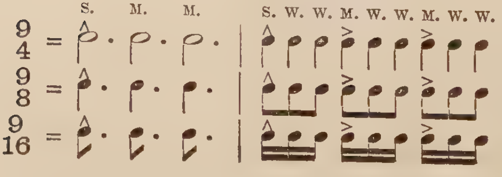

4
instead of 12/16

2. Triple Time.

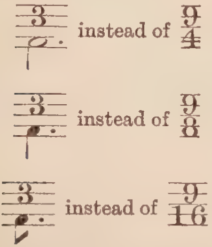
Simple Measure.


S. M. W. S. M. W.
3/2 =
3/4 =
3/8 =

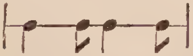
Compound Triple Measure.


S. M. M. S. W. W. M. W. W. M. W. W.
9/4 =
9/8 =
9/16 =

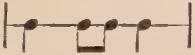
The following examples show the suggested new signatures for the above :—



In adding time signatures to any barred piece of music it is necessary to remember the places of the accents, especially in the compound times; this is the great stumbling block of beginners; *e.g.*—



is in $\frac{6}{8}$ time. It cannot possibly be $\frac{3}{4}$ time, because they cannot be grouped into three equal parts having the accents S. M. W. Neither can the following—



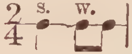
be in $\frac{6}{8}$ time, giving the accents S. W. W., M. W. W., but it is in $\frac{3}{4}$ time. The following rules may be found useful :—

1. See into how many equal parts the bar may be divided without disturbing the order of the notes and rests. This will give either duple, triple, or quadruple.

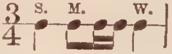
2. Decide whether each equal part is a simple note or a dotted note. This will determine simple or compound time respectively.

3. Always bear in mind the order of accents in each kind of time; the grouping of quavers, when present, will help materially.

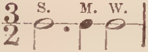
The following are examples :—

(*a*) 

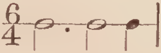
2 parts, each a crotchet.

(*b*) 

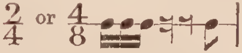
3 parts, each a crotchet.

(*c*) 

3 parts, each a minim.

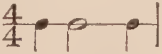
(*d*) 

2 parts, each a dotted minim.

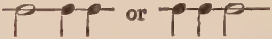
(*e*) 

2 parts, each a crotchet; or 4 parts, each a quaver.

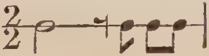
In filling in bars of notes or rests to a given time signature be careful always to show the accents in the grouping or placing of notes; *e.g.*—

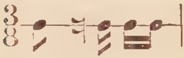


is not good, except as an example of syncopation (*q.v.*), for it does not show the medium accent on the third beat. It should either be

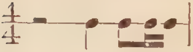


It is best to place the longest note at the beginning of the bar. The same rules hold good where rests are used. The following examples show a bar of each time, in every case using four notes and one rest to complete the bar :—

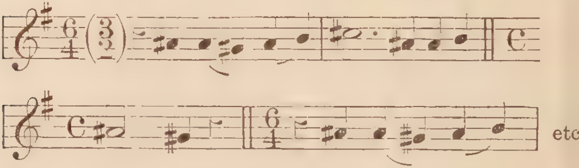


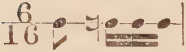


Compare $\frac{6}{16}$ below.

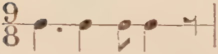


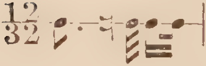
written as triplets, the sam result is obtained. Sometime a temporary change of accen occurs in a movement, requirin a change of time signature, as i the following example fron Liszt's *St. Elizabeth* :—





Compare $\frac{3}{8}$ above.





An example of $\frac{5}{4}$ time is given under TIME, and other signatures may occasionally be met with. In Handel's *Suite de Pièce,* commonly known as *The Harmonious Blacksmith,* some editions have the following combined time signatures :—

The double signature at th beginning of this extract denote six beats in a bar, with the accents on the first, third, and fift crotchets—*i.e.* three minims subdivided. See TIME.

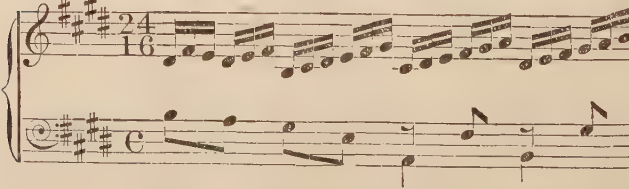
Timidamente, TIMORE, CON or TIMOROSO (It.), timidly; wit hesitation.

Timpani (It.), (sometime though erroneously, spelt *Tympani*), kettledrums (*q.v.*).

Tirasse (Fr.), a coupler (*q.v.*

Toccata (It.), a compositio written to show off a performer touch or technical powers ; liter ally a touch-piece. In form it a species of fantasia or prelud often beginning and ending wit cadenza-like passages.

Toccatina (It.), a shor toccata.



But if both parts are in $\frac{24}{16}$ time and each bass note dotted, or both in 𝄵 time and the treble

Tonal Fugue, one havi the answer not in strict imitatio but modified in order that t key tonality may be preserved. The principal modifications are:

1. The part of the subject which is in the tonic key is answered by the dominant key, and *vice versa*. See example in FUGUE, and below.

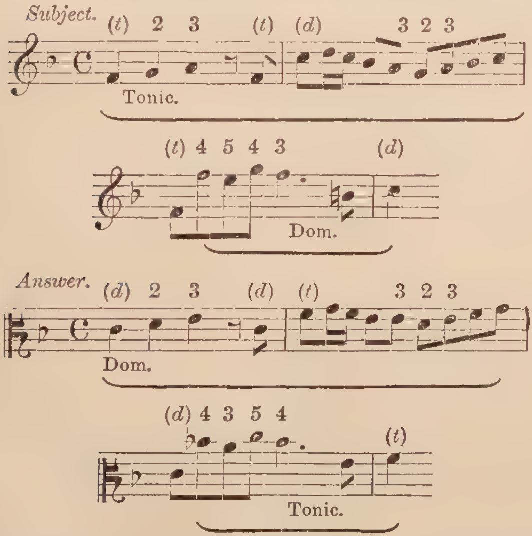
2. Tonic and dominant when prominently used are answered by dominant and tonic respectively. See (*t*) and (*d*) in example.

3. The mediant, subdominant, and submediant of tonic key are answered by the same scale degree of dominant key. See 3 (mediant) and 4 (subdominant) in example.

4. The duty of supertonic—*i.e.* whether appearing as second of tonic key or fifth of dominant key—must be noted and answered accordingly (see 2 in example below, which shows the second of key as supertonic answered by supertonic of dominant key; and 5, which shows the same note as fifth of dominant key answered by fifth of tonic key).

5. Prominent intervals should be reproduced in the answer, as with diminished fifth in following example.

EXAMPLE OF TONAL FUGUE BY CHERUBINI.



In the second bar the notes between dominant and mediant, C–A, are treated as auxiliary notes, and are answered so as to preserve the figure; hence B is answered by E. Composers make many exceptions to these rules, but the preservation of the character of the fugue justifies these exceptions. See FUGUE.

Tonality. By this term is meant a clear and definite fixing of a key by certain chords—for example, the chords of the tonic, subdominant, and dominant, called the primary chords, contain the seven diatonic notes and produce certain tonality. The chords of the dominant seventh and the tonic also give this tonality.

Tonal Relationship, the arrangement of sounds in keys and scales, having regard to a certain note, termed the tonic.

Tone. (1.) The difference between two sounds whose vibrational ratio is 8 : 9, as Do to Re, called a major tone; or 9 : 10, as Re to Mi, called a minor tone. The scale is made up of steps, the greater steps being called tones, and the smaller steps semitones. (2.) The Ecclesiastical or Gregorian modes, as Tone 2, etc. (3.) The quality of a sound, as a full tone, a reedy tone, a nasal tone, etc. See TEMPERAMENT and SCALE.

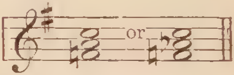
Tongue, a thin, elastic plate of brass lying immediately over the opening and edges of the reed in a reed pipe of the organ. It is held in position by a wedge of wood at one end, thus leaving the other end free to beat against the edges. See ORGAN and REED.

In the harmonium it is screwed at one end to a metal plate with openings, over which the tongue vibrates without closing the opening—*i.e.* it is not over the edges. See HARMONIUM and AMERICAN ORGAN.

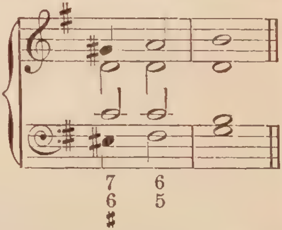
Tonic, the technical name of the key-note, or first degree of the scale.

Tonic Eleventh, CHORD OF THE. In the Day Theory this is a chromatic fundamental discord, formed by adding a third to the tonic ninth. It is, however, seldom used. The most usual notes found are the seventh, ninth, and eleventh only. This appears as a concord on the minor seventh of the key, thus:—

KEY G.



This is followed by a chord having the leading note present. When the minor ninth resolves upward it is sometimes written—as is the case with certain dominant and supertonic discords—with the minor ninth written as the raised root (G), and the seventh as the raised sixth (E); the black notes are the altered notes, in which will be seen the third inversion $\left(\begin{smallmatrix}6\\5\\3\end{smallmatrix}\right)$



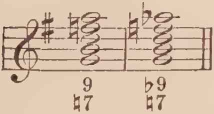
resolving on the first inversion of the dominant seventh. In order to avoid modulation, this chord must be followed by a supertonic or dominant chord. The remarks at the end of DOMINANT ELEVENTH apply here, with the necessary alterations to suit tonic instead of dominant. See CHROMATIC CHORD; SUSPENSION.

Tonic Major, the major scale having the same tonic as the minor, but a different signature, as C minor, C major, the difference in signatures being three sharps more or three flats less in the major than in the tonic minor. See KEY SIGNATURE.

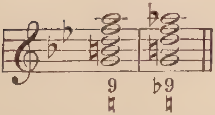
Tonic Minor, the minor scale having the same tonic as the major, but a different signature, as D major, D minor, the difference in signatures being three sharps less or three flats more in the minor than in the tonic major. See KEY SIGNATURE and SCALE.

Tonic Ninth, CHORD OF THE. In the Day Theory this is a chromatic fundamental discord, formed by adding a major or minor third to the chord of the tonic seventh. The chords of the tonic major and minor ninths are available in both major and minor modes. The following examples show these chords with the figuring in both G major and G minor :—

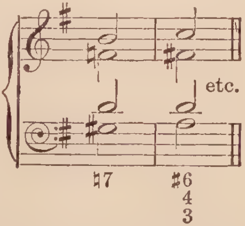
G major.



G minor.

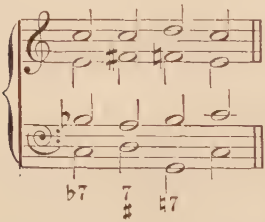


Resolutions.—The chord of the tonic ninth, in order to avoid modulation, must be followed either (1) by a chord on the same generator (in this case the ninth follows the same rules as the dominant ninth); (2) on a dominant fundamental discord, thus contradicting the flattened seventh of the key (in this case the ninth remains, or, if minor ninth, rises a chromatic semitone to be the fifth of the dominant chord, and the seventh rises to the third of the dominant); (3) on a supertonic fundamental discord, or supertonic major triad (in this case the tonic ninth either remains or falls a second to a note of the supertonic chord). The inversions are available and subject to the same rules as the dominant and supertonic ninths, and, as in the case of the minor ninth, the ninth when resolving upwards is written as the sharpened generator. (See SUPERTONIC NINTH.) As stated in DOMINANT NINTH, a more practical way of treating this chord is to consider the ninth as an appoggiatura, or note of anticipation. The first inversion of this chord is a chord of the diminished seventh on the mediant of the key, and the last inversion (see above Ex.) is a diminished seventh on the sharpened key-note.



Tonic Seventh, CHORD OF THE, a chromatic discord formed by adding a minor third to the tonic major triad. In the major mode the seventh is chromatic, and in the minor mode the third is chromatic. In this chord the third must never be doubled; and it must either rise a minor second, a major second, or fall a chromatic semitone. The seventh falls a second or rises a chromatic semitone.

Resolutions.—The best resolutions are for the tonic seventh chord to be followed by a dominant discord or by a supertonic discord, or by the subdominant chord, provided that care is taken, by using only the distinctive chords of the tonic key, to avoid modulation. The rules of the chord of the dominant seventh apply to this chord, which may be used in all three inversions, except that in the second inversion the seventh may not be doubled, although the root be absent. The following example shows the tonic seventh followed by the supertonic seventh, then by the dominant seventh, and resolving on the tonic chord, the third of the tonic chord rising a major second, and the seventh of the supertonic seventh rising to the fifth of the dominant chord.

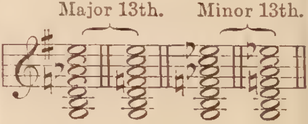


This chord is the natural chord of modulation to key F, of which it is the dominant. It then follows the rules of the dominant seventh, and ceases to be a chromatic chord in key C.

Tonic Seventh (diatonic), a secondary chord of the seventh, formed by adding a major seventh to the tonic chord. It is rather harsh, and the seventh is better when prepared (see PREPARATION), and sounded in the treble. It may be resolved on the subdominant chord, or on a chord of the dominant, or on the submediant chord. In the minor key the third of the chord is, of course, a minor third of the root, and the seventh rises a semitone in resolving. The tonic seventh may be used in all four positions.

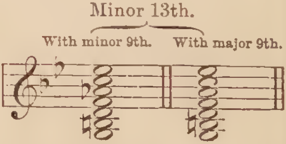
Tonic Thirteenth, CHORD OF THE. In the Day Theory this is a fundamental discord, formed by adding a major or minor third to the chord of the tonic eleventh. As the major sixth cannot be used, except as part of a supertonic fundamental chord, in the minor key, the only forms available in the major mode are :—

EXAMPLE IN G MAJOR.

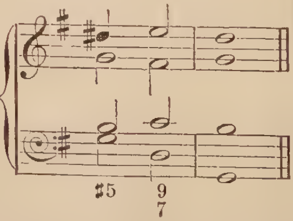


And in the minor mode :—

EXAMPLE IN G MINOR.



The tonic thirteenth is by no means of common occurrence, and the rules given in the chord of the dominant thirteenth will suffice for this chord, which is followed either by a dominant or supertonic fundamental discord in order to avoid modulation. The thirteenth of this chord is the submediant of the key. The seventh, minor ninth, and minor thirteenth are often incorrectly written. As was stated in



DOMINANT THIRTEENTH, the thirteenth, eleventh, and ninth are notes of anticipation or appoggiaturas over the tonic chromatic chord of the seventh (see CHROMATIC CHORD (3)), and the chord often appearing with different notation, the minor thirteenth becomes a chord of the augmented fifth on the tonic.

Tosto (It.), quick.

Tracker, a thin flat or round strip of wood which operates the pull-down wire, or conveys leverage from one part to another in the mechanism of the organ. A tracker differs from a sticker in having to pull, whereas the sticker pushes. See ORGAN.

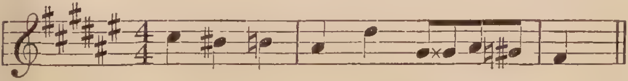
Tranquillo (It.), quietly; calmly.

Transcription, the arrangement of a composition for some other instrument or voice than that for which it was originally written.

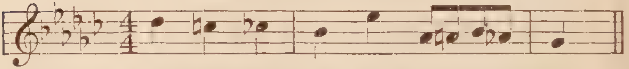
Transition. (1.) That portion of a work which modulates and connects the first and second subjects; also called *bridge-passage*. It may consist of new matter or be formed from the first subject. In older compositions it is often formed on chordal arpeggios or runs. The transition generally begins at once after the full or half cadence which marks the end of the first subject, but in some instances it is difficult to decide where one ends and the other begins. In the recapitulation (*q.v.*) the transition is altered so that it may modulate from and back again to the tonic key. There are, however, exceptions to this, and in a few cases the transition is omitted in the recapitulation, but this is very exceptional. (2.) A change of key. It is generally used to denote a quite temporary modulation (*q.v.*).

Transposing Instruments. These are all instruments which sound a different note from that which is written. They are divided into those which transpose (1) an octave, such as the double bass, contra bassoon, piccolo, etc.; (2) some interval other than the octave (and sometimes the octave), such as the clarinets, saxophones, horns, trumpets, basset horn, cor anglais, some oboes, some flutes, and some piccolos, etc. For the exact transposition of each instrument see under its name. Except in the case of those instruments whose compass exceeds the usual limit of written notes, as the piccolo or double bass (and it may be pointed out that in the case of the contra trombone or bass tuba the actual notes are written), there is nothing to warrant going on with the old-fashioned method of writing these parts, especially as orchestral players comparatively seldom use the crooks indicated, preferring to transpose. It originated in an attempt to minimize difficulties due to imperfect mechanism, but having regard to the perfection that has been attained in mechanism, and to the fact that all instruments now have a complete chromatic scale, this system of writing should rapidly disappear.

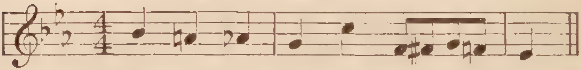
Transposition, an alteration either in pitch or in clef. In transposition every interval of a passage, as, *e.g.*, the following—



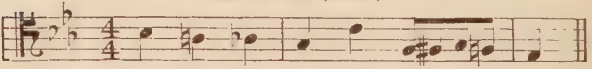
is reproduced (1) in another key, at practically the same pitch; or (2) in another key at a different pitch; or (3) at the interval of an octave in the same key; or (4) in another clef. See TRANSPOSING INSTRUMENTS.



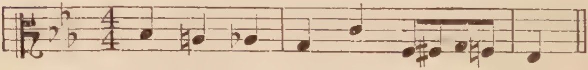
EXAMPLE 1.—Transposition at practically same pitch, called *Enharmonic Transposition.*



EXAMPLE 2.—Transposition in new key an augmented second below original passage.

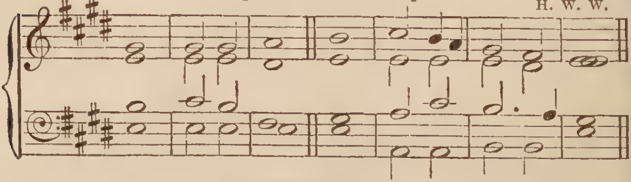


EXAMPLE 3.—Transposition of Example 2 an octave below and in another clef (tenor).

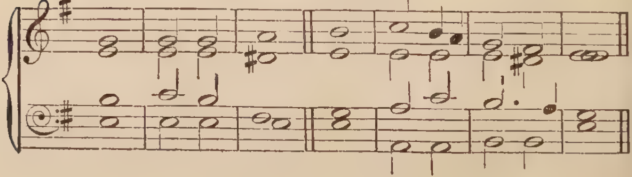


EXAMPLE 4.—Transposition of Example 3 at the same pitch in another clef (alto).

A passage may be also transposed from a major to a minor mode, or *vice versa*, as in the following example :—



Single Chant in E major.



Transposition to E minor.

Trauermarsch (Ger.), funeral march.

Trauervoll (Ger.), sorrowful.

Traurig (Ger.), sadly.

Traverso (It.), crossways, as flauto traverso. See FLUTE.

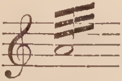
Tre Battute, RITMO DI (It.), three-bar rhythm—*i.e.* having an accent on the first beat of every third bar, equivalent to compound triple time.

Treble. (**1.**) The highest part, either vocal or instrumental. (**2.**) The highest voice of women or boys; the soprano. (**3.**) Treble clef. See CLEF.

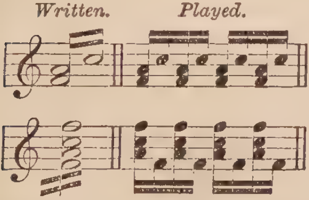
Tre Corde (It.), three strings; without the left pedal. See UNA CORDA.

Treibend (Ger.), hurrying the pace.

Tremando, or TREMOLO (It.), in a tremulous manner. It either consists of a very rapid reiteration of notes, and is written thus :—



or of the rapid repetition of the notes of a chord :—

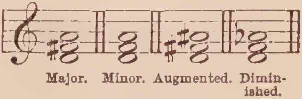


The term is also used to denote the vibrato, or quivering of the voice, which, except in certain instances, is a detestable mannerism.

Tremulant, mechanism, of various patterns, in the organ and harmonium, which, acting on the supply of wind in such a manner as to disturb its steadiness, causes a throbbing sensation.

Triad, a chord consisting of three notes, rising in thirds. The three primary triads are : (1) the tonic triad ; (2) the dominant triad ; (3) the subdominant triad. (1) and (3) are major or minor according as the key is major or minor ; (2) is always major. There are four kinds of triads : (1) major ; (2) minor ; (3) augmented ; (4) diminished. The first two are perfect triads, the last two are imperfect triads.

EXAMPLES OF TRIADS.

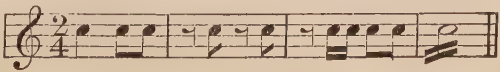


In harmonizing triads in four parts, it is generally advisable to double the root in the primary, and the third in the secondary (*i.e.* supertonic, mediant, and submediant), diminished, and augmented triads. In chromatic triads double the tonic, dominant, or subdominant if that note is present, otherwise double the root of the chord. See COMMON CHORD and CADENCE.

Triangle, an instrument of percussion. It consists of a resonant rod of steel bent into a triangle, but having one angle not joined. It is played by striking it with a 'beater' of steel whilst being suspended from a string.

The part of the triangle is generally written in the treble clef, using the third space thus :—

TRIANGOLO.



or, in order to save space, on a single line. It may be employed in either piano or forte passages.

Triangolo (It.), the triangle (*q.v.*).

Trichord, three strings. Modern pianofortes are called trichord pianofortes from the fact of the majority of the notes being strung with three wires tuned in unison. See PIANOFORTE.

Trill, TRILLE (Fr.), TRILLER (Ger.), or TRILLO (It.). See SHAKE.

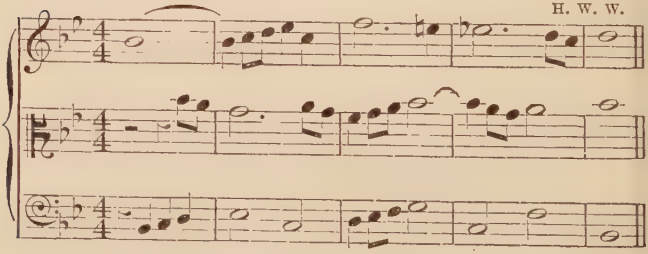
Trillando (It.), shaking.

Trio. (1.) A composition for three voices or instruments; a 'sonata' for three instruments. (2.) A term given to the secondary movement of a minuet, march, etc., from the fact that, as a rule, this movement was originally performed by three instruments only, in contrast to the preceding movement, which was played by the whole band. The term is still used to denote this portion, although the custom of so performing it has been abandoned. (See MINUET and DA CAPO.) The trio should be contrasted and complete in itself, being in fact an episode (*q.v.*).

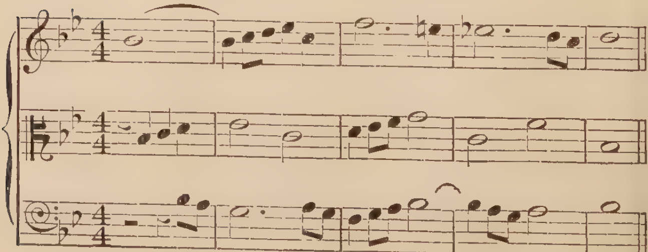
Triole (Ger.), or TRIOLET (Fr.), a triplet (*q.v.*).

Trionfale (It.), triumphal.

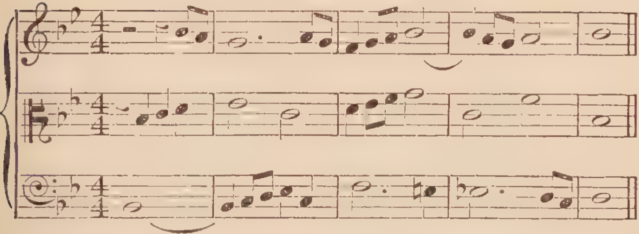
Triple Counterpoint, three-part counterpoint so written that each part may serve as the highest, lowest, or middle part, thus :—



Showing Alto and Bass inverted.

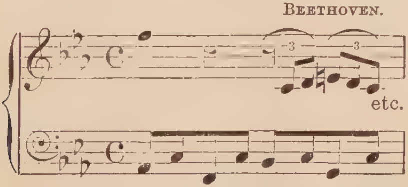


Showing Treble and Bass inverted.

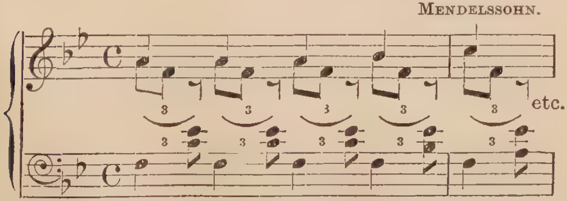


The remaining three positions may easily be written out and examined.

Triplet, a group of three notes to be performed in the time of two. It is generally marked by a slur and the figure 3, and may consist either wholly of notes or notes and rests,—



or of two unequal notes, as in the bass of the next example :—

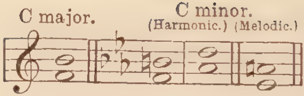


Triple Time, three beats in a bar, having the strong accent once in every three beats. See TIME.

Triste (It.), sadly.

Tristezza, CON (It.), with sadness.

Tritone, the interval of the augmented fourth, so called because it contains three tones. It occurs between the fourth and seventh degrees of both the major and minor scale, and also between the sixth and second degrees upwards of the harmonic minor and the third and sixth degrees of the melodic minor; *e.g.* :—

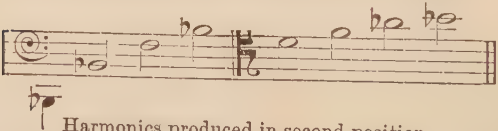


In counterpoint the tritone between the fourth and seventh of the key is not allowed between the canto fermo (*q.v.*) of one chord and the counterpoint of the next chord when both parts move by step. This is called *the false relation of the tritone* or *mi contra fa* (*q.v.*).

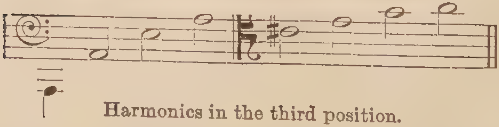
Tromba (It.). (1.) Trumpet. (2.) An organ reed stop of 8 ft. pitch; the trumpet.

Trombone. (1.) An important member of the family of brass instruments. It consists of a long tube twice bent upon itself with a bell-shaped ending, made in the middle double in such a manner that the slide, or outer section, can move on the inner section. The left hand is used to steady the instrument to the lips whilst the slide is moved by the right hand. In tone it is noble and rich, and on account of the beautiful effect in both soft and loud passages trombones are largely used in the orchestra. Splendid examples are to be found, especially in the scores of Mendelssohn—*e.g.* the opening phrase of *The Lobgesang*, the initial recitative in *Elijah*, and the few bars before the return to the adagio of *O God, have mercy* (St. Paul). The notes obtainable are the natural harmonics, as in the case of the French horn, by different embouchures; and by extending the slide to six different positions, called 'shifts,' this set of harmonics can be obtained in seven different positions—that is from seven fundamental notes each a semitone below the other. Below are given the harmonics produced in the first, second, and third positions of the tenor trombone; the remaining four positions can easily be found by transposing the series of harmonics a semitone lower for each position.

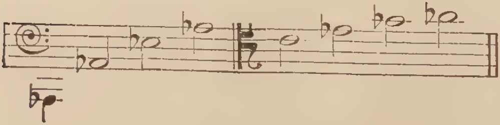
Harmonics produced in first (or 'home') position.

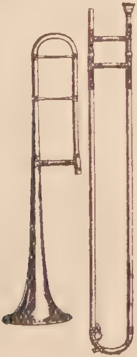


Harmonics produced in second position.



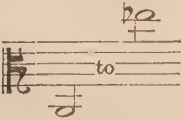
Harmonics in the third position.



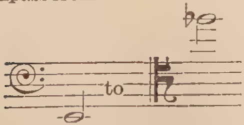


TROMBONE.

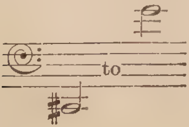
In the first four positions only the note given above as a crotchet can be produced. These notes are called pedal notes. There are three trombones: the alto in E♭, with a chromatic compass from



the tenor in B♭, with a chromatic compass from



and the bass in G (or in F), with a chromatic compass from

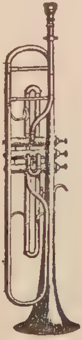


Wagner also used a contra-bass trombone having a compass about a sixth below the bass trombone. Besides the slide trombones, there are the valve trombones, which have the same compass respectively, and are easier to learn, but are somewhat inferior to the slide trombone. Trombones are non-transposing instruments, and the music is written in the alto, tenor, and bass clefs respectively, if each part is on a separate stave. Sometimes the bass has a stave to itself, whilst the other two are written together, either on the alto or tenor stave; sometimes all three are placed together, either in the tenor or bass stave.

(2.) A powerful reed stop on the organ of 8 ft., 16 ft., or 32 ft. tone. The pipes are of large scale, and are made of tin or metal for 8 ft. tone, and of metal, zinc, or more often of wood for 16 and 32 ft. tone.

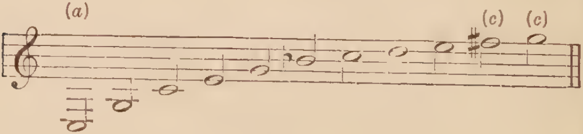
Troppo (It.), too much—*presto, ma non troppo*, quickly, but not too much so.

Trüb (Ger.), sad; gloomy.

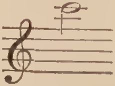


VALVE TRUMPET.

Trumpet (*tromba*). (1.) A cylindrical brass instrument, curved and ending in a 'bell,' having a mouthpiece of cup shape, but shallower than that of the cornet. Its tone is very brilliant and penetrating. The notes obtainable are the natural harmonics, and in order to increase these, different crooks (*q.v.*) are used, thereby lengthening the tube and giving a lower foundation tone. The crooks in use are the F, E, E♭, D, C, and B♭. If there is no crook to the key of the piece, the crook of a nearly related key is generally chosen. With the exception of the C crook, all these are transposing instruments (see CLARINET), those in F, E, E♭, and D sounding higher, and those in B♭ and A a tone, and a tone and a half lower respectively than the notes written. The notes obtainable on the D and D♭ trumpets are :—

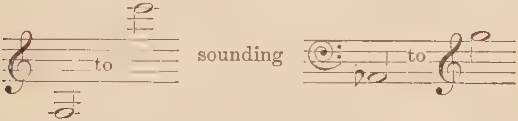


the actual sounds being a tone and a semitone higher respectively. The note marked (*a*) cannot be obtained on the C, B♭, and A crooks, nor those marked (*c*) on the F, E, and E♭ crooks, except by very accomplished players. The F♯ is obtained by somewhat overblowing the naturally too sharp F, which therefore is omitted. This limited series of notes accounts for the use the great masters made of this instrument—viz. chiefly for rhythmical effects. Bach and Handel wrote their trumpet parts, using notes up to



or even higher; but with the present mouthpiece these notes are extremely difficult of production.

Owing to this difficulty, and to the great neglect of this instrument, it is often the custom, and one to be greatly deplored, to substitute cornets for the trumpets. A new instrument with a special mouthpiece, which enables these highest notes to be produced with comparative ease, is now constructed by Messrs. Mahillon and Co., of Brussels and London, and called by them a 'sopranino trumpet in upper D.' In Paris, Brussels, Berlin, etc., a trumpet in upper B♭ with cornet fingering is used. The bell of the trumpet will not allow of the hand being inserted to obtain closed notes, as is done with the French horn. To increase the usefulness of the trumpet, valves have been added, and the natural trumpet has been completely superseded by the valve trumpet, which becomes a melodic as well as a rhythmical instrument, having a complete chromatic scale throughout the compass shown above for the natural trumpet. Modern composers write for the valve trumpet, and use chiefly the most effective crooks—viz. F, E, and E♭, the first of these being most used. (For a description of the valves see FRENCH HORN.) Besides this instrument there is also a slide trumpet, but its intonation is somewhat uncertain. This is no doubt due to its use with different crooks, thereby necessitating an alteration in the length of the shifts for each slide, whereas in the trombone there is no crooking, and therefore absolute certainty of intonation. Wagner used trumpets in E♭ basso and in D and C basso. This trumpet in E♭ basso has a chromatic compass from



and by extra crooking those in D and C basso are obtained.

Music for the trumpet is written in the treble clef, and in the key of C, prefixing directions as to the crook to be used—*e.g.* tromba in F, etc.

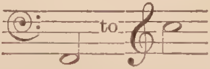
(2.) A reed stop on the organ, somewhat resembling the above instrument in tone. Its pipes are of tin, metal, zinc, or wood. It is of 8 ft. tone.

Trundle, a large roller used in the draw stop action of the organ.

Tuba. (1.) In England *tuba* is used to designate the orchestral bombardon in F or E♭, and *bass tuba* the orchestral bombardon in BB♭, whilst on the Continent the term is used for the euphonium. (See Bombardon and Euphonium.) Music for the tuba should not be too florid, though rapid passages are playable. Whilst it forms a good bass to the trombones, its use in the orchestra should be looked upon as one for special effects only. (2.) A reed stop on the organ of large scale and of very heavy pressure of wind. Its tone is very powerful and majestic in effect. It is of 8 ft. tone.

Tuba Mirabilis, or Tuba Major, a reed organ stop. Also called ophicleide. See Tuba (2).

Tuben. The tenor and bass tuben are brass instruments belonging to the family of cornets, being partly cylindrical and having a longer and narrower bore than the euphonium. They are both transposing instruments, the tenor being in B♭, and sounding a major second lower than the written notes, and the bass in F, sounding a perfect fifth lower. The written compass is from



These instruments were invented by Wagner, who uses them in *Der Ring des Nibelungen.*

Tumultuoso (It.), restlessly; agitated.

Tune. Originally the same as *tone*, a sound; now an orderly succession of sounds—an air with or without accompaniment.

Tuning. The adjusting of the notes of an instrument to a standard pitch. The older style of tuning was called the unequal temperament, which had some fifths and thirds nearly correct, giving the keys up to three sharps or flats more or less pure, whilst the others were so much out that the remaining keys were unfit for use. After a long struggle, from the end of the 16th to the middle of the 19th century, this style of tuning gave way to the newer style called the equal temperament, which allows of a complete system of modulation through the various keys, or in other words the substitution of one note for another enharmonically (see Enharmonic Change). This consists of the division of the octave into twelve equal (or nearly equal) semitones, and is accomplished by very slightly flattening the fifths; this, of course, throws the other intervals of the scale out of tune, with the exception of the octave, but not in any one case to the extent of $\frac{1}{53}$ of an octave. In the equal temperament, when compared with the exact pitch, we get the following result in these intervals:—

Second	too flat.
Third	too sharp.
Fourth	too sharp.
Fifth	too flat.
Sixth	decidedly too sharp.
Seventh	too sharp.
Octave	correct.

Still, in spite of these imperfections, we gain, as explained above, a complete cycle of available keys; and the 48 preludes and fugues of Bach were written to demonstrate the utility and practicability of the new tuning, which in spite of opposition has finally conquered. Sir Hubert Parry says in his *Art of Music*: 'An ideally tuned scale is as much of a dream as a philosopher's stone, and no one who clearly understands the meaning of art wants it. The scale as we now have it is as perfect as our system requires. . . . It has afforded Bach, Beethoven, Schubert, Wagner, and Brahms ample opportunities to produce works which in their respective lines are as wonderful as it is conceivable for any artistic works to be.'

Tuning Cone, a tool for tuning metal pipes.

Tuning Fork, a U-shaped fork, generally of tempered steel, with a stem projecting from the base, which serves as a handle. When struck or bowed to set it in vibration it gives forth a nearly pure tone. The most commonly tuned forks are a C or A fork, which are of various vibrations, according to the pitch required (see PITCH). A tuning fork pitch varies very little with a change of temperature, and is therefore very useful both as a standard of pitch and for scientific purposes.

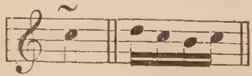
Tuning Wire, the wire of a reed pipe by which the vibrating part of the tongue is adjusted.

Turca (It.), Turkish — *alla Turca*, in the Turkish style.

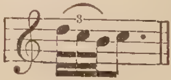
Turn, an ornament, written ~, in music, consisting of the note above the principal (written) note, the note below, and the principal note. In Bach and other writers of that period the turn, unless otherwise directed, should consist of diatonic notes. In modern music, the lowest note of the turn is generally a semitone below the principal note when occurring on the fifth note of the scale or in a series of shakes on a scale passage. An accidental, if required, is generally written above or below the turn, according as to whether the highest or lowest note is to be affected. The following examples will give an idea of how a turn is performed:—

Turn over a note.

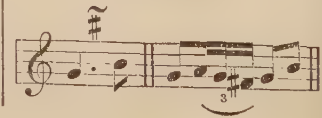
Written. *Performed.*



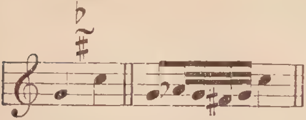
If in slow time it would be:—



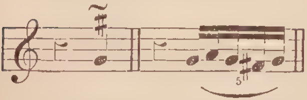
Turn over a dot.



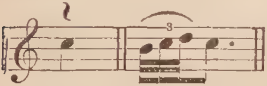
Turn between notes.



Turn preceded by a rest.



The inverted turn is indicated by ∽ or ≀, and is played with the lowest note preceding the highest, thus :—



Tutta (It.), the whole—as, *tutta forza*, the whole force.

Tutte Corde (It.), all the strings. An equivalent term to *tre corde* (*q.v.*).

Tutti (It.), all; full.

Twelfth. (1.) The interval of the fifth above the octave. (2.) An organ stop sounding the perfect fifth above the principal—*i.e.* the twelfth above the note played. It is composed of open metal pipes of 2⅔ ft. or one-third that of the diapason length on the manual, and of 5⅓ ft. on the pedals. It is also called *octave-quint.*

Tympani, an erroneous spelling of *timpani.* See KETTLEDRUMS.

Tyrolienne, a Tyrolese song with dance, or a melody in which the jodel forms a characteristic part. The jodel consists of ornamental arpeggios expressive of the joyfulness of the peasants, and is performed by a rapid interchange of chest and falsetto voices.

U

Una Corda (It.), one string; a direction that the left pedal of the pianoforte is to be used. This pedal used to move the action so that the hammer struck one string instead of the three. Now the hammer strikes two of the three strings, or, in the majority of cases, owing to the wires of pianos being overstrung, the left pedal either (1) causes a piece of felt to drop between the hammer and the strings, thus giving a muffled sound to the note, or (2) throws the hammer nearer the string, thus preventing a loud blow. In the two latter cases the result is very different from that intended by *una corda,* which produces a special delicate tone. When the left pedal is to be released, the direction *tre corde* (three strings) or *tutte corde* (all the strings) is used. Beethoven in the Sonata, op. 106, wishes the left pedal to be gradually released, and directs *poco a poco ed allora tutte le corde* (gradually two and then all the strings). In music for stringed instruments *a una corda* indicates that the passage is to be played on one string only.

Uncoupled, a direction that the coupler (*q.v.*) on the organ is not to be used.

Unda Maris (wave of the sea), an organ stop consisting of two sets of pipes, one slightly out of tune, producing a waving effect, similar to the voix céleste.

Unequal Temperament. See TEMPERAMENT; TUNING.

Unessential Notes, passing notes and auxiliary notes (*q.v.*).

Unison, sounds of the same pitch—*i.e.* having the same number of vibrations (see INTERVAL).

When passages are performed in octaves by vocalists or instrumentalists, they are sometimes, though incorrectly, said to be in unison.

Unruhig (Ger.), restlessly.

Up-beat, the beat before the accent. See TIME, BEATING OF.

Upper-board. (1.) The board on which organ pipes have their feet placed. (2.) The top board of the bellows, on which the weights are placed.

Upright Grand, a grand pianoforte constructed vertically instead of horizontally to save space. A full-toned upright piano.

Ut, the first of the syllables, now changed to Do. *Ut bémol,* C flat.

V

Va (It.), go on.

Valse, a dance in triple time. It should have two bars placed in one, giving $\frac{6}{4}$ time instead of $\frac{3}{4}$ time. The term valse, or *valse de salon,* is often used for compositions in triple time, many of which are very beautiful.

Variations, 'reiteration of a recognizable formula of melody or harmony in various disguises' (Sir Hubert Parry's *The Art of Music*). The air is generally in binary form, and the early variations, or doubles, were chiefly alterations of and embellishments of the air. Later the harmonies were varied and sometimes written over a ground bass, a change of key from major to tonic minor or *vice versâ,* or even complete changes of key being made. Other changes are alterations in speed, and even in the air itself, the connection being simply that either the harmonies are closely followed or the rhythm of the melody is preserved. At times the air is treated canonically or *fugato.* As with the sonata, Beethoven raised this form of composition to the highest degree of excellence. The finest specimens since Beethoven's time are those by Brahms. As specimens see Handel's air from the fifth suite (*Harmonious Blacksmith*); Bach's Passacaglia in C minor for the organ; Mendelssohn's Variations sérieuses; Beethoven's andante from Sonata, op. 109, arietta from Sonata, op. 111, Variations and Finale Alla Fuga; also the 'Diabelli' Valse with thirty-three variations quoted in Sir Hubert Parry's article on 'Variations' in Grove's *Dictionary of Music.*

Vellutata (It.), smooth; velvety.

Veloce, or VELOCITÀ, CON (It.), rapid; with swiftness.

Venetian Swell, the swell of an organ, so called from the shutters of the box being somewhat like a venetian blind. See SWELL.

Ventil. (1.) A valve letting in or shutting off the wind from the wind chest in an organ. (2.) A valve which allows the wind to pass along an extra piece of tubing, thus lowering the pitch of a note. See HORN.

Veränderungen (Ger.), variations (*q.v.*).

Vergnügt (Ger.), pleasantly; merrily.

Verhallend (Ger.), gradually softer.

Verlöschend (Ger.), expiring.

Verschiebung (Ger.), the soft pedal; equivalent of *una corda* (*q.v.*). The equivalent for *tre corde* is *ohm verschiebung.*

Verschwindend (Ger.), dying away.

Verse, the portions of an anthem or service which are sung by a single voice to each part, in contradistinction to the other portions which are sung 'full' or 'solo.'

Versette (Ger.), a short organ voluntary or prelude.

Verspätung (Ger.), retardation.

Verstärkt (Ger.), accented; *sforzato.*

Verweilend (Ger.), staying; *rallentando.*

Vibrante (It.), tremulous.

Vicar Choral, a lay vicar of a cathedral choir.

Viel (Ger.), much.

Vierhändig (Ger.), for four hands (a pianoforte duet).

Vierstück (Ger.), a quartet.

Vif (Fr.), lively.

Vigore (It.), vigour.

Vigoroso (It.), vigorous.

Villanella (It.), or VILLANELLE (Fr.), a lively dance accompanied by singing; a song.

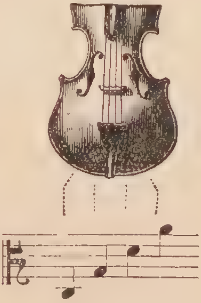
Violenza, CON, or VIOLENTO (It.), with violence; violently.

Viol, a generic term for the predecessors of the present violin family, made in four sizes—treble, alto, bass, and contrabass; the modern violin, viola, violoncello, and double bass respectively. The viola formerly had a flat tapering back, broad fretted neck, sloping shoulders, low bridge, different sound holes, and a greater number of strings, usually six. The double bass retains the sloping shoulders and the flat back. See also VIOLA.

Viol da Gamba—*i.e.* the viol to be supported 'between the legs' in playing; an old form of the 'cello, having generally six strings, or sometimes seven; now obsolete.

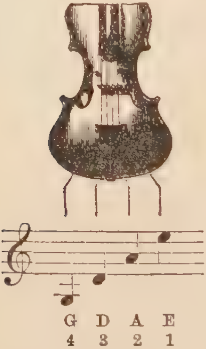
Viol d'Amore, a slightly larger form of viola, with seven gut strings and seven (or more) wire 'resonance' strings, passing under the finger board and sounding sympathetically as the first were played. It is now nearly obsolete.

Viola, or TENOR VIOLIN. This instrument is about one-seventh larger than the violin. Its four strings are tuned in perfect fifths, one-fifth lower than those of the violin. Its music, except for the highest notes, is written in the alto stave. (The modern viola represents the old *viol da braccia*—*i.e.* the viol supported 'on the arm' in playing.)

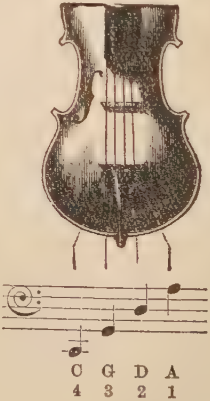


VIOLA.

Violin, the most important of the stringed instruments which are played with a bow, and the leading instrument in the orchestra (*q.v.*). It consists of a hollow, resonant, oblong body, terminating at the head in the form of a scroll. In the head are fixed four tuning pegs, two on each side, to which the upper ends of the strings are, secured, the lower ends being fastened to a tailpiece fixed to the lower end or belly part of the instrument. An ebony finger-board extends along the upper part of the instrument, reaching from the peg-box almost to the two *f* holes at the waist or narrow portion of the body. The position of these *f* holes, or sound holes, is a matter of great importance, as their inclination towards each other, the distance from the side and from the upper and lower extremities of the body of the instrument, exercise considerable influence on the tone of the instrument. The strings are raised above the lower end of the finger-board, and have their vibrations communicated to the instrument by means of a bridge, a thin movable piece of maple in one piece. The violin received its present form from Stradivari, and its artistic design is a necessity of its function. A bridge which is too high produces a tone which is dull and slow in response; if too low the tone becomes hard and piercing. The varnish which coats the exterior of the violin not only enhances its appearance but greatly affects its tone. Oil varnish gives the best results. The Cremona violins are famous for their varnish. The four strings of the violin, which are tuned in perfect fifths, are termed the open notes, and in fingering are marked by a small o placed above the notes. The strings are of gut, but first strings of silk are also used. The fourth string is covered with spun wire, pure silver being most in favour. The desired intervals of pitch are produced by 'stopping' the strings with the finger-tips of the left hand. By means of a small wood or ivory instrument, the 'mute,' a peculiarly soft tone of muffled and tremulous quality is produced. Music for the violin is always written in the treble clef. The compass of the instrument is about four octaves, but this can be extended by the use of harmonics.



VIOLIN.



VIOLONCELLO.

Violin-diapason, an organ stop of small scale, the pipes being of metal and having a stringy tone.

Violoncello, or 'CELLO. (I.) The modern *viola da gamba*, an instrument of the violin family, having four strings tuned in perfect fifths to the same notes as those of the viola, but one octave lower. Its music is written in the bass stave, except for the higher notes, which are written in the tenor, or occasionally in the treble, stave. (2.) An organ stop of metal on the pedal organ, being of 8 ft. tone. It is the octave of the violone.

Violone (It.). (1.) The double bass. (2.) An organ stop of metal on the pedal organ, being of 16 ft. tone. It is an open diapason or gamba of small scale.

Virginal. During the 16th and 17th centuries, and especially during the Elizabethan period, all kinds of keyed instruments played by quills or jacks were called virginals—*e.g.* spinet, harpsichord, etc. See SPINET.

Virtuoso (It.), an exceptionally talented performer on some instrument.

Vista (It.), sight.

Vistamente, or VITAMENTE (It.), rapidly.

Visto (It.), or VITE (Fr.), swift; quick.

Vivace (It.), lively.

Vivacissimo (It.), very lively.

Vivo (It.), lively.

Vocal, or VOCALE (It.), written for or performed by the voice.

Vocalises (Fr.), or VOCALIZZI (It.), exercises in vocalization (*q.v.*).

Vocalization, the singing of an exercise to one particular vowel throughout, and not to different syllables as in a 'solfeggio' (*q.v.*).

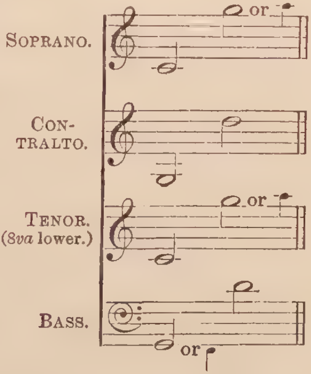
Vocal Score, having each part on a separate stave with its proper clef. In modern music the C clef in most cases is not used, the soprano, alto, and tenor parts being written in the treble stave and the tenor part written an octave higher than it is sounded. See SCORE; STAVE.

Voce di Petto (It.), the chest voice.

Voce di Testa (It.), the head voice.

Voglia (It.), ardour.

Voice. There are seven kinds of voices: soprano (the highest), mezzo-soprano, contralto—these three are women's voices; alto or counter-tenor, tenor, baritone, bass (the lowest)—these four are men's voices. A boy's voice is generally called treble. The compass of the four voices of a choir for ordinary purposes may be considered to be:—



Voicing, one of the most artistic and delicate parts of an organ-builder's work. It is the art of obtaining from an organ pipe a particular quality and uniformity of tone throughout the entire stop, suitable to the building in which the organ is placed.

Voix Céleste (Fr.), a stop on organs and harmoniums producing tone of a waving character. See ORGAN.

Volante (It.), flying.

Volkslied (Ger.), folk-song.

Voll (Ger.), full.

Volonté, A (It.), at will.

Volta (It.), time—*prima volta,* first time.

Volti (It.), turn—*volti subito,* turn quickly.

Voluntary, an organ solo played before, during, or after any service of the church.

Vom Anfang (Ger.), from the beginning.

Vorher, or VORIGEN (Ger.), as before.

Vorschlag (Ger.), a musical ornament. The long vorschlag is the appoggiatura (*q.v.*). The short and double vorschlag correspond respectively to the acciaccatura and schleifer (*q.v.*).

Vorspiel (Ger.), prelude.

Vox Angelica, an organ stop consisting of two sets of pipes of the dulciana type. A waving effect is obtained by tuning one sharper (or flatter) than the other.

Vox Humana, a reed stop in an organ of very small length and peculiar construction. It is supposed to imitate the human voice. The tremulant is always used with it.

W

Wahnsinnig (Ger.), frantic.

Waldflute, an organ stop of wood of either 8 ft. or 4 ft. pitch. A species of clarabella with the mouth inverted.

Waltz. See VALSE.

Wankend (Ger.), uncertain; unsteady.

Wehmuth, or WEHMÜTHIGKEIT (Ger.), sadness.

Weinend (Ger.), weeping.

Welsh Harp. In this harp, which is held on the left shoulder, the strings (of which there are three rows, the two outside rows being in unison and the inner so tuned as to complete the chromatic scale) are on the right side. The treble is played with the left hand, and the bass with the right. See HARP.

Wenig (Ger.), little; rather.

Whistle, a small instrument of tin or wood having six holes. See FLAGEOLET.

Whole Note, a semibreve. See NOTES and REST.

Wie (Ger.), as; like: *wie oben,* as before.

Wieder (Ger.), again.

Wiegenlied (Ger.), a cradle song; a lullaby.

Wild (Ger.), ferocious.

Wind Chest, the box enclosing the pallets. See ORGAN.

Wind-Gauge. See ANEMOMETER.

Wind Instruments. These are of four kinds:—

(1.) Those played by means of a reed mouthpiece—viz. clarinet and saxophone, both having a single reed; and the oboe, bassoon, and contra-bassoon, which have a double reed.

(2.) Those played by means of a lateral mouthpiece, as the flute and piccolo.

(3.) Those played by means of a cup-shaped mouthpiece—viz. French horn, trumpet, trombone, and the saxhorns.

(4.) Those played by means of a keyboard—viz. the organ, harmonium, and concertina.

Wind Trunk, a tube, generally of wood, which conveys the wind from the bellows to the wind chest of an organ.

Wohltemperirte Klavier, DAS (Ger.), the well-tempered clavier; J. S. Bach's title to the 48 preludes and fugues which were written in each key from

C to B, both major and minor, to show that every key was available on keyboard instruments tuned to equal temperament. See TEMPERAMENT.

Wolf, THE, a howling effect in certain intervals on keyed instruments tuned to unequal temperament. This tuning was discarded in England about 1830 for the pianoforte, and about 1855 for the organ.

Wood Wind, a term comprising the flutes, oboes, clarinets, bassoons and kindred instruments in the orchestra.

Würde (Ger.), dignity.

Wüth (Ger.), rage.

Wüthend, or WÜTHIG (Ger.), furious.

X

Xylophone, an instrument consisting of graduated blocks of resonant wood, played by striking with two small hammers.

Z

Zart (Ger.), soft.

Zartheit, MIT (Ger.), with delicacy.

Zartlich (Ger.), delicately.

Ziemlich (Ger.), moderately; tolerantly.

Zierlich (Ger.), elegant.

Zingaresca, a gipsy song or dance.

Zither, an instrument consisting of a flat, shallow, oblong sounding-box having gut, silver wire, and copper strung across. Five of these tuned like the viola (except that two are tuned in unison to A) are on a finger-board. The remaining strings vary in number, and are called the accompanying strings. The five melody strings are played by a silver ring on the right thumb of the player, the other strings being plucked by the fingers of the right hand and the left thumb.

Zitternd (Ger.), trembling.

Zögernd (Ger.), slower.

Zuerst, WIE (Ger.), as at first; *a tempo.*

Zunehmend (Ger.), gradually louder.

Zurückhaltend (Ger.), slower; *ritardando.*

Zusammenschlag (Ger.), the acciaccatura (*q.v.*).

A
DICTIONARY OF MUSICIANS.

Abt, FRANZ WILHELM, composer, born at Eilenburg, near Leipzig, Dec. 22, 1819 ; died at Weisbaden, Mar. 31, 1885. Attended the St. Thomas School, Leipzig, and was to have studied theology, but soon turned his attention to music ; conducted a student's 'philharmonic' society, and made successful attempts at composition. In 1841 he became musical director at the Court Theatre, Bernburg, but went in the same year, and in a similar capacity, to the 'Aktien' Theatre, at Zürich, and from there entered upon his appointment of court capellmeister to the Duke of Brunswick (1852–82). In 1872, at the invitation of various large choral unions, he visited North America. Some of his songs and quartets for male voices have become real folk-songs (*Wenn die Schwalben heinwarts ziehn ; Gute Nacht, du mein herziges Kind*, etc.). A number of his cantatas for female voices have become very popular : *Cinderella, Little Snowwhite, Red Riding Hood.*

Adams, THOMAS, composer, born Sept. 5, 1785 ; died Sept. 15, 1858. Organist respectively at Carlisle Chapel, Lambeth, in 1802 ; Deptford (St. Paul's Church). St. George's, Camberwell (1824). Nine years after, he was at St. Dunstan's-in-the-West, Fleet Street, an appointment he held conjointly with that of St. George's, Camberwell. Besides his anthem, *O how amiable are thy dwellings*, he published organ pieces, fugues, and voluntaries, many of which still remain in MS.

Alcock, DR. WALTER GALPIN, M.V.O., born Dec. 29, 1861. Organist and composer; Society of Arts scholar at late National Training School for Music (1876–81) ; organist at parish church, Twickenham (1881–7), Quebec Chapel (1887–95), Holy Trinity, Sloane Street (1895–1902) ; professor of organ, Royal College of Music, since 1893 ; examiner to Associated Board, Royal Academy of Music, and Royal College of Music, and to the Royal College of Organists ; member of Board of Musical Studies, London University ; organist at the coronations of King Edward VII. and King George V.

Aldrich, HENRY, D.D., born 1647 ; died Jan. 19, 1710. Devoted to music from early youth, he came to regard it as a special duty to advance the study and progress of church music. He also figured largely as a composer of sacred music. Many of his anthems and some of his services are preserved in the collections of Boyce and Arnold. His catch, *Hark, the Bonny Christ Church Bells*, is still well remembered. He was installed dean of Christ Church in 1689.

André, Johann, born at Offenbach, Mar. 28, 1741; died June 18, 1799. Founder of the famous music-publishing house at Offenbach. Originally intended to succeed his father at his silk factory. Later he adopted the career of music. Probably his best work was *The Rheinweinlied.*

Arne, Thomas Augustus, born in London, Mar. 12, 1710, and died there Mar. 5, 1778. One of the first eminent musicians of English birth. Composer of the melody *Rule, Britannia.* The University of Oxford conferred on him the degree of Doctor in Music. He wrote about thirty operas, two oratorios, besides the music to Shakespearian and other dramas, as also many songs, glees, catches, pianoforte sonatas, and organ concertos. The following is a list of some of Dr. Arne's compositions :—Oratorios, *Abel,* 1744 ; *Judith,* 1764. Operas, *Dido and Æneas,* 1738, etc. Music in Shakespeare's *Tempest,* 1746 ; Dirge in *Romeo and Juliet,* 1750 ; *Eliza,* 1755 ; *Artaxerxes,* 1762 ; and nearly twenty books of songs sung at Vauxhall, Ranelagh, and Marylebone Gardens. Sonatas for the harpsichord, organ concertos, overtures, etc., for an orchestra, comprised the efforts of his later period.

Arnold, Samuel, Mus.D., Oxon., 1773, born in London, Aug. 10, 1740 ; trained as a chorister of the Chapel Royal under Gates and Nares. At the age of twenty-five he was commissioned to write an opera —*The Maid of the Mill*—for Covent Garden, which proved successful. By his sixty-second year he had written no less than forty-five works for the stage, and five oratorios. Perhaps his most memorable work is the *Cathedral Music,* a collection of the best services by English masters. Died Oct. 22, 1802. Buried in Westminster Abbey, where he was organist for nine years.

Attwood, Thomas, born Nov. 23, 1765 ; died at his residence in Cheyne Walk, Chelsea, Mar. 24, 1838. At the age of nine years he became a chorister in the Chapel Royal, where he studied under Nares and Ayrton. As a composer he was very active, quickly obtaining favourable results. In 1795 he succeeded John Jones as organist of St. Paul's Cathedral. Attwood was one of the original members of the Philharmonic Society in 1813. In later life he devoted his attention more to cathedral music. His anthem, written for the coronation of George IV., entitled *I was glad* (1821), is a remarkably fine composition. The same year the king appointed him organist of the chapel in the Pavilion, Brighton. He also wrote an anthem, *O, Lord, grant the King,* for the coronation of William IV. Besides these works, he wrote some chamber music, many songs, glees, and pianoforte pieces. His music, melodious and graceful, was what was expected from the pupil of so celebrated a master as Mozart, with whom he studied for some time at Vienna, 1785–7.

Auber, Daniel François Esprit, born at Caen, Normandy, Jan. 29, 1782 ; died in Paris, May 14, 1871, during the Commune. Although his family had for some three generations been connected with art, he was sent at an early age to England to gain commercial experience as an art printer; but after a short stay he returned to France in 1804, bent on a musical career. For an unusually long period his industry as a composer of opera was remarkable, amongst his best-known and most successful works being: *La Muette de Portici* (*Masaniello*), 1828 ; *La Fiancée,* 1829 ; *Fra Diavolo,* 1830 ; *Le Dieu et la Bayadère*, 1830 ; *Le Philtre*, 1831 ; *Gustave III.* (*Le Bal Masqué*); *Le Bal Masqué*, 1833 ; *Le Cheval de Bronze*, 1835 ; *Le Domino Noir*, 1837 ; *Zanetta*, 1840 ; *Les Diamants de la Couronne*, 1841 ; *La Sirène*, 1844 ; *La Barcarolle*, 1845 ; *L'Enfant prodigue*, 1850 ; *Marco Spada*, 1852 ; *La Circassienne*, 1861 ; and *Le Rêve d'Amour*, 1869 (produced when he was eighty-seven years of age). His other works include the following : *Julie* (his first opera, produced in 1811, with an orchestra of six - stringed instruments only). *La Bergère Châtelaine*, 1820, was his first really successful opera. He produced upwards of forty operas, sometimes at the rate of more than one per annum. In 1842 Auber succeeded Cherubini as director of the Paris Conservatoire, and in 1857 Napoleon III. appointed him as his imperial maître de chapelle.

Audran, EDMOND, French composer, born at Lyons, April 11, 1842 ; pupil of the École Niedermeyer, Paris, 1861 ; maître de chapelle at church of St. Joseph de Marseille, 1862. Made his first bow as a composer at Marseilles in 1862, with his opera *L'Ours et le Pacha*. Since then he has produced between thirty and forty other operas and operettas, chiefly of a light and humorous character. He has also written a mass, a funeral march for Meyerbeer's death, etc. His best-known and more recent operettas are : *La Mascotte*, 1880 ; *La Cigale et le Fourmi*, 1886 ; *Madame Suzette*, 1893 ; *Mon Prince*, 1893 ; *Photis*, 1896 ; *La Duchesse de Ferrare*, 1895 ; and *La Poupée*, 1896.

Bach, JOHANN SEBASTIAN, born at Eisenach, Mar. 21, 1685 ; died at Leipzig, July 28, 1750. One of the great masters of all time, and perhaps the greatest organist of his generation. His numerous productions for this instrument are still unsurpassed. The genius of Bach united the characteristics of certain different styles ; his works are very great in number and variety. His church cantatas formed a complete series for five years, but many of them have not been preserved. Of his five Passions, only two may be said to remain, and of these the St. Matthew Passion is his greatest work of all. The *Magnificat à 5* may be named amongst his most striking works, as well as the Christmas oratorio. His instrumental compositions are very numerous, especially those for clavier, organ, and other instruments (preludes and fugues, fantasias, sonatas, toccatas, partitas, suites, concertos, variations, chorale preludes, chorales, etc.). Particularly worthy of mention are *Das wohltemperirte Klavier* and the *Art of Fugue*. For violin alone three partitas and three sonatas—works which have not their equal ; the great Chaconne in the D minor partita alone suffices to give a conception of Bach's immense power. For instruments no longer in use, Bach wrote three sonatas for gamba, three partitas for lute, and a suite for viola pomposa, an instrument of his own invention.

Balfe, MICHAEL WILLIAM, born at Dublin, May 15, 1808 ; died at Rowney Abbey (Herts), Oct. 20, 1870. One of the best-known English composers of opera. In 1828 he appeared as principal baritone under Rossini, having studied for a time with Bordogni. He produced some Italian operas at Palermo, and then returned to England. Here he produced, in quick succession, *The Siege of Rochelle*, 1835 ; *The Maid of Artois*, 1836 ; *Catharina Grey*, 1837 ; *Joan of Arc*, 1837 ; *Diadeste*, 1838 ;

Falstaff, 1838; *Kejlanthe*, 1841. Then followed *The Bohemian Girl*, 1843; *The Daughter of St. Mark*, 1844; *The Enchantress* (*L'Étoile de Seville*), written for the Paris Grand Opera, 1845. His best-known work is the still popular song, *Come into the Garden, Maud*.

Bantock, Granville, composer, born Aug. 7, 1868; entered Royal Academy of Music, 1889. After three years' study, took First Macfarren Prize for composition. His first work, *The Fire-Worshippers*, was performed in 1889. Three years subsequently he produced his romantic opera, *Caedmar*, in London. He became conductor for the Gaiety Theatre for a tour through England; he then, in the same capacity, went to America and Australia. His principal works are: *The Fire-Worshippers*, 1889; *Thorvenda's Dream; Wulstan*, scena for baritone solo; *Saul*, a symphony; *The Curse of Kehama*, and two pianoforte pieces (Barcarolle and Reverie). His operas: *Rameses* II., *Caedmar*, and *The Pearl of Iran*.

Bargiel, Woldemar, born at Berlin, Oct. 3, 1828. Son of a music teacher. He was instructed in counterpoint by Dehn, and afterwards spent two years at the Leipzig Conservatoire. Returning to Berlin (1850), he became a teacher, and had a number of his orchestral and other compositions published; in 1859 he was appointed a professor at the Conservatorium, Cologne—a post he held until 1865. In that year he left Cologne and took up the post of capellmeister and director of the Institute of the Maatschappij tot Bevordering van Toonkunst, Rotterdam. In 1874 he took a professorship at the Königliche Hochschule für Musik, Berlin. His work is remarkable for its scholarly elaboration.

The most important of his compositions are three overtures—*Prometheus, Medea, and Z* *Einem Trauerspiel*; a symphon in C; a number of piano pieces chamber music; and the 23r Psalm for female voices.

Barnby, Sir Joseph, composer, organist, and conductor born at York, Aug. 12, 1838 died at London, Jan. 28, 1896 As a boy with heredity in music he entered the choir at Yor Minster at the age of seven, an at ten taught other boys At twelve was appointed organist; at fifteen music master at school. In 1854 he entered th Royal Academy of Music London; studied under Luca and Cipriani Potter. Held th post of organist successively t the city churches of St. Michael' and St. James the Less, to th Sacred Harmonic Society, and i 1862 was organist and choirmaste at St. Andrew's, Wells Street In 1864 organized Barnby's Choi (choral society) with five annua series of oratorio concerts. Organist of St. Anne's, 1871; then succeeded Gounod as conductor o Royal Albert Hall Choral Society raising its standard of performance to a high level. Conductor of Cardiff Festival, 189 and 1895; also of South Wale Festival. Conducted the Londo Musical Society (1878–86). In 187 he was appointed precentor an director of music at Eton— highly important and influentia position. He was elected principal of the Guildhall School o Music, 1892, and was made knight in July of the same year His chief works are: *Rebekah*, sacred idyll, 1870; Psalm 97 1883; Service (morning, noon evening) in E; *Magnificat* an *Nunc dimittis* in E♭, for choir organ, and orchestra, 1881 services, pieces, offertory sentence motet, *King all-glorious*, for soli six-part choir, organ, and orchestra; 45 anthems; 250 hymn tunes (complete collection, 1897); 5 trios for female voices, 32 four-part songs; 13 carols; 19 songs; organ pieces; pianoforte pieces.

Barnett, JOHN, born Oct. 16, 1837, son of a professor of music. Studied the piano at the Royal Academy of Music, afterwards visiting Germany and studying under Hauptmann and Rietz at the Leipzig Conservatoire. First came before the public as a composer on June 15, 1864, when his symphony in A minor was produced at the Musical Society, London. He has since composed much orchestral and vocal music, of which the following pieces are the most important: *The Ancient Mariner*, and *Paradise and the Peri*; cantatas (Birmingham Festival, 1867 and 1870); *The Raising of Lazarus*, oratorio, 1873 (his most important work); *The Building of the Ship*, cantata (Leeds Festival, 1880); and, among his orchestral works, the *Lay of the Last Minstrel*, 1874; symphony in A minor, 1864; and a *Pastoral Suite*, 1892.

Becker, ALBERT ERNEST ANTON, born at Quedlinburg, June 13, 1834; pupil there of Bönicke, and of Dehn at Berlin, 1853–6. His mass in B minor (1878) is a work of considerable importance. Besides the above work, there must be mentioned *Reformations Kantate* (1883, at the Luther Festival), the oratorio *Selig aus Gnade*, and several motets and songs.

Beethoven, LUDWIG VAN, born at Bonn, Dec. 16, 1770; lied at Vienna, Mar. 26, 1827. For several generations his family had followed music as a vocation. His grandfather was a bass singer and finally capellmeister at the Electoral chapel, where his father also was a tenor singer. According to a statement made by Beethoven himself, he began music in his fourth year, and before he was nine his knowledge was so advanced that his father expressed inability to instruct him further. At this period he was placed under Pfeiffer, a tenor singer at the opera at Bonn, and subsequently received instruction on the organ from Van der Eeden and the court organist, Neefe, acting as deputy for the latter during temporary absence. Beethoven also made a tour in Holland with his mother, giving private performances, which proved successful. Later he was appointed *cembalist* (practically conductor) of the opera band at the theatre, and in 1784 the Elector, Max Franz, appointed him second organist at the chapel, with a salary of 150 florins. During 1785 he studied the violin under Franz Ries, and in 1787 made his first visit to Vienna, where he took some lessons from Mozart. Beethoven had already greatly distinguished himself as a pianist and improviser, and now began to enhance his reputation as a composer. On his return from London, in 1792, Beethoven settled in Vienna, and placed himself under Haydn. Not entirely satisfied with his progress, he also became a pupil of Schenk, and on Haydn's departure for England he studied counterpoint with Albrechtsberger, the violin with Schuppanzigh, and Italian vocal composition with Salieri.

Beethoven's life has been roughly divided into three periods:—(1) To 1800, during which he was to some extent an imitator of Haydn and Mozart; (2) to 1815, during which he began to individualize; and (3) when he had entirely got beyond the technique of his time.

About 1800 he began to be troubled by deafness; by 1822 this trouble had become incurable. During 1812 he became a friend of Goethe at Töplitz. The later years of his life were passed in great seclusion. It may be said of this master's compositions that they effected a revolution in instrumental music, both in regard to technique and intellectual aspiration.

His principal works are enumerated in groups, as follows :—

(1.) Orchestral and symphonic works. (2). Chamber music. (3.) Vocal music. (4.) Pianoforte music.

(1.) Beethoven was the first composer to give to his symphonic writings the consistent character of epic poems. Instrumental Works.–Nine Symphonies: No. 1, op. 21, in C ; 2, op. 36, in D ; 3, op. 55, in E♭ (the *Eroica*) ; 4, op. 60, in B♭ ; 5, op. 67, in C minor ; 6, op. 68, in F (*Pastoral*) ; 7, op. 92, in A ; 8, op. 93, in F ; 9, op. 125, in D minor (*Choral*).

Music to the ballet *Prometheus* (op. 43) and to Goethe's *Egmont* (op. 84), both with overtures.

Nine further overtures : *Coriolanus ; Leonore* (Nos. 1, 2, and 3) ; *Fidelio ; King Stephen ; Ruins of Athens ; Namensfeier* (op. 115) ; *Die Weihe des Hauses* (op. 124).

Violin concerto, op. 61, in D.

Five pianoforte concertos : No. 1, op. 15, in C ; 2, op. 19, in B♭ ; 3, op. 37, in C minor ; 4, op. 58, in G ; 5, op. 73, in E♭ (*Emperor*) ; also a pianoforte concerto arranged from the violin concerto. A triple concerto, op. 56, for pianoforte, violin, violoncello, and orchestra ; a 'choral fantasia' for pianoforte, chorus, and orchestra ; a rondo in B♭, for pianoforte and orchestra ; cadences to the pianoforte concertos ; two octets for wind, both in E♭ ; one septet for strings and wind, op. 20, in E♭ ; one sextet for strings and 2 horns, op. 81 *bis*, in E♭.

(2.) His chamber music, like his other instrumental works, is highly original, and differs greatly from that of his predecessors. In trying to make the quartet a means of orchestral expression for his themes, he laid the foundation of the present school of music for stringed instruments. The list of his chamber music contains a great number of sonatas and variations for piano and other instruments in various combinations.

(3.) His vocal compositions are not equal to his instrumental works. By straining after dramatic effect, he has given to his masses a character quite unsuited to Christian worship. Of his operas it must be said that, while they contain many passages of striking grandeur, especially as regards the 'orchestral aids,' they are altogether lacking in dramatic continuity, the librettos being absurd and dull. The following is a list of examples :—

Opera *Fidelio*, op. 72 ; two masses in C and D (*solennis*) ; *Christus am Oelberge* (the Mount of Olives), op. 85 ; scena and aria for soprano, *Ah, Perfido*, with orchestra, op. 65.

(4.) His pianoforte sonatas and concertos stand as monuments of the capability of that instrument. Since their production the art of playing the pianoforte has advanced greatly. Some of the following are much in favour :—

Ten sonatas for pianoforte and violin—in D, A, E♭, A minor, F, A, C minor, G, A (op. 47, *Kreutzer*), and G ; rondo for pianoforte and violin, in G ; twelve variations for pianoforte and violin, in F.

Five sonatas for pianoforte and violoncello, in F, G minor, A, C, and D ; twelve variations for pianoforte and violoncello, in C ; twelve variations for pianoforte and violoncello, in F ; seven variations for pianoforte and violoncello, in E♭.

Sonata for pianoforte and horn, in F, op. 17.

Sonata for pianoforte, four hands, in D, op. 6.

Thirty-eight sonatas for pianoforte solo: Op. 2, Nos. 1–3, in F minor, A, and C (dedicated to Haydn); op. 7, in E♭; op. 10, Nos. 1–3, in C minor, F, and D; op. 12, Nos. 1–3, in D, A, and E♭ (dedicated to Salieri); op. 13 (*pathetic*), in C minor (dedicated to Prince Lichnowsky); op. 14, Nos. 1, 2, in E and G; op. 22, in B♭; op. 26, in A minor (dedicated to Prince Lichnowsky); op. 27, Nos. 1 and 2 (*quasi fantasie*), in E♭ and C♯ minor (dedicated to Princess Lichtenstein); op. 28 (*pastorale*), in D; op. 31, Nos. 1–3, in G, D minor, and E♭ (dedicated to Countess Browne); op. 49, two easy sonatas in G minor and D; op. 53, in C (dedicated to Count Waldstein); op. 54, in F; op. 57 (*appassionata*), in F minor (dedicated to Count Brunswick); op. 78, in F; op. 79, little sonata in G; op. 81 (*caractéristique*), in E♭ (*Les adieux, l'absence, le retour*, dedicated to Archduke Rudolf); op. 90, in E♭ (dedicated to Count Lichnowsky); op. 101, 102, 106, 109, 110, 111 (see above); also three easy sonatas, composed at the age of ten, in E♭, F minor, and D; three more, in C (easy), G, and F (easy).

Other pianoforte music: Three sets of bagatelles; four rondos, in C, G, A, and G (a *capriccio*); fantasia in G minor; three preludes; polonaise; andante in F (*favori*); minuet in E♭; and six others; thirteen ländler. Also for pianoforte, four hands: three marches; eight variations in C; six variations in D.

Bellini, VINCENZO, popular composer of opera, born at Catania (Sicily), Nov. 3, 1802; died at Puteaux, near Paris, Sept. 24, 1835. He was a pupil of the Naples Conservatorio under Zingarelli. He first published instrumental and sacred compositions. His first opera, *Adelson e Salvina*, was produced in 1825. *Bianca e Fernando*, in 1826, at the San Carlo Theatre, was a great success. *Il Pirata*, in 1827, was brilliantly received. Two years after, the success of *La Straniera* was even greater. *Zaira* followed at Parma in 1829, but it proved a failure. *I Capuletti ed i Montecchi* at Venice, in 1830, and *La Sonnambula* at Milan, in 1831, were somewhat lukewarmly received, the critics having found fault with Bellini's instrumentation and the meagre forms of his vocal numbers. Bellini took this reproach to heart, and displayed greater carefulness in his next work, *Norma*, 1831, which, with Malibran in the title-rôle, made quite a furore. *Beatrice di Tenda* did not enable him to maintain his reputation. In 1833 Bellini settled definitely in Paris, where, for a short period, he won fresh laurels. In 1835 he produced *I Puritani*, which proved his last operatic work.

Bendl, KARL, born at Prague, Mar. 16, 1838; died Sept. 16, 1897. Chief conductor at Brussels (1864), afterwards chorus master at the German Opera, Amsterdam. He returned to Prague in 1865 as capellmeister of a male choral union. He wrote Czechish national operas (*Lejla, Bretislav, Cernohorci, Karel Skreta*), songs, choral works, etc.

Benedict, SIR JULIUS, composer and conductor, born at Stuttgart, Nov. 27, 1804, son of a Jewish banker; died in London, June 5, 1885. He studied under Abeille, Hummel (Weimar, 1819), and K. M. v. Weber (1820). He was capellmeister at the Kärnthnerthor Theatre in 1823, and in 1825 at the San Carlo Theatre, Naples, where he produced his first opera, *Giacinta ed Ernesto;* this was followed by *I Portoghesi in Goa* (1830). Neither of the operas won much success. He then went to Paris and London, where he settled. As conductor of the Opera Buffa at the Lyceum in 1836 he produced a small work, *Un Anno ed un Giorno*, and as conductor at Drury Lane Theatre, under Bunn, in 1838, his first English opera, *The Gipsy's Warning*, was produced. This was followed by *The Brides of Venice*, 1844; *The Crusaders*, 1846; *The Lake of Glenaston*, 1862; *The Lily of Killarney*, 1862; *The Bride of Song*, 1864; four cantatas—*Undine*, 1860; *Richard Cœur de Lion*, 1863; one on the Prince of Wales's return from India (1876), and *Graziella*, 1882; two oratorios—*St. Cecilia*, 1866, and *St. Peter*, 1870; two symphonies; two pianoforte concertos; a variety of pianoforte music, etc. He went with Jenny Lind to America in 1850, and after his return became musical conductor to Mr. Mapleson at Her Majesty's Theatre, and afterwards at Drury Lane. He received the honour of knighthood in 1871, and numerous foreign decorations.

Bennett, SIR WILLIAM STERNDALE, born at Sheffield, April 13, 1816; died in London, Feb. 1, 1875. He became a chorister at King's College Chapel, Cambridge, entering the Royal Academy of Music in 1826, where he was a pupil of Lucas and Dr. Crotch (for composition), and W. H. Holmes (for piano), and afterwards studied under Cipriani Potter. He went to Leipzig in 1837 and again in 1841–2, and became friendly with Mendelssohn and Schumann. He founded the London Bach Society in 1849; was appointed conductor of th Philharmonic Society and pr fessor of music at Cambridg 1856; and became principal the Royal Academy of Musi 1866. In 1856 he had the degre of Mus.D. conferred on him b Cambridge, and in 1867 th further degree of M.A.; Oxfor made him D.C.L. in 1870. H was knighted in 1871. Amon his principal works are four ove tures (of which the most notab is *Paradise and the Peri*, 1862 a symphony in G minor; *T* *May Queen*, cantata, 1858; *T* *Woman of Samaria*, oratori 1867; four pianoforte concerto and other instrumental an vocal music, including man well-known songs. He has bee characterized as a musician composer.

Benoît, PIERRE LEONAR LEOPOLD, Flemish compose born at Harlebecke, Belgiu Aug. 17, 1834; died 190 While yet a student in th Brussels Conservatoire he pr duced a small opera in th Parktheater, and wrote th music to a number of Flemis melodramas. He became co ductor of the same theatre 1856, and won the Prix de Ron the following year with h cantata *Le Meurtre d'Abel*. Th Théâtre Lyrique in Paris accept his opera *Le Roi des aulnes*, an while awaiting its producti Benoit acted as conductor the Bouffes Parisiens; but th opera was not given. For som years he was a director of th Antwerp Conservatory. H most important compositio besides those mentioned, ar a *Te Deum*, 1863; *Requie* 1863; pianoforte concerto; flu concerto; *Lucifer*, a Flemis oratorio, 1866; *Het Dorp i* *Gebergte* and *Isa*, Flemish opera *De Schelde*, Flemish oratori *Drama Christi*, a sacred dra for soli, chorus, organ, violo cello, double-basses, trumpets, and trombones; *De Oorlog* ('War'), cantata for double chorus, soli, and increased orchestra; a children's oratorio, *De Maaiers* ('The Mowers'); a choral symphony; music to *Charlotte Corday*, music to E. van Gœthem's drama, *Willem de Zwijger*, 1876; *Hucbald*, for double chorus, baritone solo, and orchestra with harp, 1880; *Triomfmarsch*, for Exhibition, 1889; *Sagen en Balladen*, for pianoforte; *Liefde int leven* (songs); motets with organ accompaniment; a mass, etc.

Bériot, CHARLES AUGUSTE DE, a famous violinist, born at Louvain, Feb. 20, 1802; died at Brussels, April 8, 1870. For his virtuosity he was indebted to his natural disposition and the solid elementary training of his guardian, Tiby, a music teacher at Louvain. His first public appearance in Paris was gratifying, and enabled him at once to make a successful concert journey to England. On his return he was appointed solo violinist to the King of the Netherlands. The revolution of July 1830 cut off this source of income, and he was again compelled to travel, this time with Madame Garcia-Malibran, whom he married. In 1840 he undertook a concert tour through Germany. In 1843 he was appointed professor of the violin at Brussels, but, shortly after, loss of eyesight and paralysis of the left arm forced him to retire. His principal works are: seven violin concertos; a violin school in three parts (1858); several sonatas; and several studies for the violin.

Berlioz, HECTOR, born at Côte St. André (Isère), Dec. 11, 1803; died at Paris, Mar. 9, 1869. He was the son of a physician, and was at one time intended for the medical profession. His leaving the university brought about a breach with his father, who refused to assist him while he remained at the Conservatoire. He then earned a living as chorister at the Théâtre Gymnase. The dry rules of the Conservatoire were not to his taste, and he then gave rein to his originality. In 1830 he won the Prix de Rome with his cantata *Sardanapale*. Among his best works may be mentioned the *Messe des Morts*, 1837; *Harold en Italie* (symphony), 1834; *Roméo et Juliette*, 1839; symphony with soli and chorus; the operas *Benvenuto Cellini*, 1853; *Béatrice et Bénédict*, 1862; and several others.

Best, WILLIAM THOMAS, organist and composer, born at Carlisle, Aug. 13, 1826; died at Liverpool, 1897. In addition to anthems and other compositions for the church, of no particular merit, he composed especially fugues, sonatas, and other organ pieces; also two overtures. His principal works are: *The Modern School for the Organ*, 1853, and *The Art of Organ-playing*, 1870, and several volumes of organ arrangements—the work of many years. He will be chiefly remembered as an organ player.

Bishop, SIR HENRY ROWLEY, born in London, Nov. 18, 1786; died April 30, 1855. Best known now as a composer of glees and songs. He was taught music by Francesco Bianchi, and early displayed a talent for dramatic composition. Several of his works were performed at Covent Garden and Drury Lane, and this led to his appointment as musical director to Covent Garden Theatre. He was one of the original members of the Philharmonic Society on its foundation in 1813. In 1825 he was appointed musical director at Drury Lane; in 1830 to a similar position at

Vauxhall; and in 1840 went back to Covent Garden. He received his degree as Mus.B. at Oxford in 1839; was appointed professor of music at Edinburgh, 1841; and in 1848 to the musical chair at Oxford. He was knighted in 1842. He produced an enormous number of dramatic compositions and adaptations, but of these only isolated songs and glees now survive. His most notable songs are *Home, Sweet Home*, *My Pretty Jane*, and *Mynheer van Dunck;* while *The Chough and Crow* is perhaps his best-known glee. He also composed a cantata, *The Seventh Day*, and an oratorio, and edited various collections of songs and a large number of classical pieces, including some of Handel's.

Bizet, Georges Alexandre César Léopold, a distinguished French composer, born at Paris, Oct. 25, 1838; died at Bougival, near Paris, June 3, 1875. At the age of nine he carried off prize after prize from the Paris Conservatoire. His teachers were Marmontel (piano), Benoist (organ), Zimmerman (harmony), and Halévy (composition). In 1857 he received the Grand Prix de Rome, shortly before which he had won a victory over Lecocq with his operetta *Le Docteur Miracle*, in a competition appointed by Offenbach. Most of his early operas were failures, but his music to Daudet's drama *L'Arlésienne*, 1872, and his masterpiece, *Carmen*, which appeared in 1875, will live.

Blow, John, born at North Collingham (?), Notts, 1648; died at Westminster, Oct. 1, 1708. He was one of the choristers at the Chapel Royal on its re-establishment in 1660, and early developed an aptitude for composing church music. Studied under John Hingeston and Christopher Gibbons. In 1669 he was appointed organist of Westminster Abbey, but in 1680 had to make way for Purcell, recovering the position when Purcell died in 1695. In 1674 he was made one of the gentlemen of the Chapel Royal, afterwards becoming master of the children, and later organist and composer to the chapel. He was made a Mus.B. of Oxford about 1678. He was a church composer of genuine musical insight. His compositions comprise fourteen services, about a hundred anthems, and numerous sacred songs, odes, etc., and organ pieces.

Blumenthal, Jacob, born at Hamburg, Oct. 4, 1829; died 1908. A pupil of W. F. Grund, and of C. M. von Bocklet and Sechter in Vienna. His proficiency in pianoforte-playing was attained under Herz at the Conservatoire in Paris, which he entered in 1846. In 1848 he took up his residence in London, where he became a pianist to Queen Victoria, and a very well-known teacher. His compositions include a large number of brilliant, effective, and pretty pianoforte pieces, and many songs, some of which, such as *The Message*, have become widely and justly popular.

Boccherini, Luigi, born at Lucca, Feb. 19, 1743; died at Madrid, May 28, 1805. Italian composer of chamber music. The son of a double-bass player, he studied the violoncello, and was in the theatre orchestra at Lucca, 1764–79. He soon attained notice by his compositions, which were excessively numerous and had great popularity. They include 91 string quartets, 125 string quintets, 42 trios, 54 string trios, and a large number of pieces for other instruments in combination and solo; 20 symphonies; some sacred music, and an opera.

Practically the only piece of his played now is his famous *Minuet*.

Bochsa, Robert Nicolas Charles, harpist, born at Montmédy (Meuse), Aug. 9, 1789; died in Sydney, Australia, Jan. 6, 1856. In 1813 he was appointed harpist to the Emperor Napoleon, and remained court harpist under Louis XVIII.; but in 1817 he went to London, where he was much sought after as a teacher. Parish, Alvars, and Chatterton were his pupils. From 1826 to 1832 he was conductor of the Italian opera at the King's Theatre. He is best known by his *Method for the Harp*, which is quite a standard work.

Boieldieu, François Adrien, French dramatic composer, born at Rouen, Dec. 16, 1775; died at Jarcy, near Grosbois, Oct. 8, 1834. Studied under Broche, the organist of the cathedral at Rouen. In 1793 his opera, *La fille coupable* (words by his father), was produced at Rouen with considerable success. This was followed in 1795 by *Rosalie et Myrza*. After this he fell on evil times, and Erard employed him in Paris as a piano tuner. Soon after this he made the acquaintance of Méhul, Rode, Cherubini, and Garat, the tenor who sang the young man's songs in public, thus procuring him recognition and a publisher. *Le Ménestrel*, *S'il est vrai que d'être deux*, *O toi que j'aime* are not infrequently found on concert platforms. In 1800 he became professor of the piano at the Paris Conservatoire. From 1803–10 he resided in St. Petersburg. His most popular operas are *Le Calife de Bagdad*, 1799; *Jean de Paris*, 1812; and *La Dame Blanche*, 1825. He succeeded Méhul as professor of composition at the Conservatoire. Besides these operas, he collaborated with Cherubini in *La Prisonnière* (1799); with Méhul, Kreutzer, and others, in *Le Baiser et la Quittance* (1802); with Cherubini, Berton, and others, in *Blanche de Provence, ou La Cour des Fées*, and several other dramatic works.

Boito, Arrigo, born at Padua, Feb. 24, 1842. Italian operatic composer; son of a painter. In 1856 he went to Milan Conservatorio, where he studied composition under Alberto Mazzucato. The cantata *Le Sorelle d'Italia*, 1862, of which the second part is his composition, first brought him extended notice. The work by which he is best known is his opera *Mefistofele*, 1868. It occasioned tremendous excitement, but did not meet with success, at its production in Milan; but it has since been highly popular. Boito is also known (under the anagram pseudonym of 'Tobia Gorrio') as a poet of great merit.

Borghi, Luigi. Was a pupil of the famous violinist Pugnani; settled in London, 1780; acted as leader of the second violins at the Handel Commemoration in 1784; and published a number of sonatas, concertos, symphonies, and Italian canzonets.

Bottesini, Giovanni, born at Crema in Lombardy, Dec. 24, 1822; died at Parma, July 7, 1889. Celebrated solo double-bass player. Studied at the Conservatorio at Milan under Rossi, soon attaining to a phenomenal proficiency. After travelling through the Continent and America, he accepted the post of principal double-bass at Havana—a post he held for several years. First appeared in England at the Musical Union on June 26, 1849, and astonished those present by a perfect rendering of some difficult violoncello music. It is technically interesting that Bottesini played upon a three-stringed bass and used a 'straight bow' (like a 'cello bow). He is acknowledged to be the greatest double-bass virtuoso in the history of the instrument. He was also a composer and conductor of considerable merit. His oratorio, *The Garden of Olivet*, was produced at the Norwich Festival in 1887.

Boyce, William, born in London, Feb. 7, 1710; died Feb. 7, 1779. Became a chorister at St. Paul's Cathedral, and afterwards a pupil of Maurice Greene, the organist there. In 1736 he became organist of St. Michael's, Cornhill, and in the same year was made composer to the Chapel Royal. In 1737 he became conductor of the Three Choirs Festivals; in 1749 he was appointed organist of Allhallows, Thames Street; and in 1755 was nominated as master of the king's band. From 1760 to 1778 there appeared under his editorship the three volumes of *Cathedral Music*, the work by which he is best known. His compositions include many anthems and other items of church music, and twelve violin sonatas, a violin concerto, and orchestral music.

Brahms, Johannes, born May 7, 1833; died at Vienna, April 3, 1897. Has been described as the greatest musician since Beethoven. His father was a double-bass player, and from him he received his first musical instruction. Schumann's warm words in his favour, published in the *Neue Zeitschrift für Musik*, drew the attention of musicians, public, and publishers to young Brahms. For some time he was conductor at the Lippe court at Detmold. In 1862 he went to Vienna, where he conducted concerts in the Singakademie. Among his many productions may be mentioned German Requiem for soli, chorus, and orchestra, op. 45, 1868; *Song of Destiny; Naenie; Triumphlied,* for chorus of eight and orchestra, op. 55; *Rinaldo,* for tenor solo, male chorus, and orchestra, op. 50. His chamber music is very extensive, and the quality of his pianoforte music bears the closest criticism without in any measure risking depreciation. His great orchestral works were undertaken rather late in life: First Symphony in C minor, 1876; Second Symphony in D, 1877; Violin Concerto, 1879; Third Symphony in F, 1883; Fourth Symphony in E minor, 1885. His latest compositions were for the organ.

Bridge, Sir John Frederick, composer, organist, and didactic writer, born at Oldbury (Worcestershire), Dec. 5, 1844. After holding many important conductorships he accepted that of the Royal Choral Society, in succession to Sir Joseph Barnby, in 1896. During his tenure of office as organist at Westminster Abbey he has had some very important functions to discharge. He arranged all the music and composed a special anthem (*Blessed be the Lord*) for the celebration of the Queen's Jubilee, June 21, 1887, receiving the thanks of her Majesty, and the silver Jubilee medal. Other arrangements entrusted to him were those for the funeral of Lord Tennyson, the Purcell Commemoration (Nov. 21, 1895), and the direction of the music for two coronations—King Edward vii. in 1902, and King George v. in 1911. Among his important works are *Callirhöe, Rock of Ages, Cradle of Christ, Flag of England.* He is the author of well-known primers on harmony and counterpoint.

Bruch, Max, born at Cologne, Jan. 6, 1838. Received his first musical instruction from his mother, an esteemed teacher of music. At the age of eleven he had already tried his hand at composition on a large scale, and at the age of fourteen he produced a symphony at Cologne. In 1853 he gained the scholarship of the Mozart Foundation, which he held for four years, and was the special pupil of Ferdinand Hiller for theory and composition. In 1858 he produced his first dramatic composition, Goethe's singspiel, *Scherz, List und Rache.* In Mannheim (1862–4) he wrote the choral works, *Frithjof, Romischer Triumphgesang,* and other similar works. In 1863 his opera *Loreley* was produced, and *Hermione* in 1872. The choral work *Odysseus* belongs to the same period. In 1880 he succeeded Benedict as conductor of the Philharmonic Society, Liverpool, which post he resigned in 1883, in order to undertake the direction of the orchestral society at Breslau as successor to Bernard Scholtz.

Bruneau, ALFRED, born at Paris, Mar. 2, 1857; a distinguished French composer. Both his father and mother were much devoted to music, and he took to the violoncello in order to be associated with them in chamber music. At the age of fifteen he carried off the first prize at the Conservatoire, as a pupil of Franchomme, the eminent violoncellist. Soon after leaving Franchomme he composed a cantata, *Geneviève de Paris,* which secured second place for the Prix de Rome. In 1884 Pasdeloup performed his *Ouverture héroïque,* and *Léda,* a choral symphony, which was followed by two others, *La Belle au Bois dormant* (1886) and *Penthésilée.* These works, with two collections of songs, complete the number of Bruneau's compositions apart from the stage. His first dramatic effort was a three-act opera, *Kérim.* A succeeding four-act opera, founded on Zola's *Le Rêve,* was produced at the Opéra Comique in 1891 with great success, and was given by the same company at Covent Garden in the following October. His *L'Attaque du Moulin* was produced in Nov. 1893; and *Messidor,* at the Grand Opera, Paris. Of his other works *The Requiem* is perhaps the most important; this was given by the Bach Choir in Feb. 1896. *L'heureux Vagabond* is characteristic in no ordinary degree, and *Le Sabot de Frêne* has a very original accompaniment.

Buck, DUDLEY, organist and composer, born at Hartford, Conn., U.S.A., Mar. 10, 1839. At the age of sixteen he was receiving lessons from W. J. Babcock, of Hartford, where he did occasional service as assistant organist at St. John's Church. In 1858 he came to Europe, and spent eighteen months at Leipzig under Hauptmann, Richter, Reitz, Plaidy, and Moscheles. Arthur Sullivan, J. F. Barnett, Walter Bache, and Carl Rosa were fellow-pupils. Returning to America, he was appointed organist at the North Congregational Church, Hartford, which post he soon gave up, going to St. James's Church, Chicago, and in 1871 lost his possessions in the great fire. He was then appointed organist to St. Paul's Church, Boston. In 1875 he became assistant conductor at Theodore Thomas's Central Park garden concerts, and organist at Holy Trinity, Brooklyn. His works include the comic opera *Deseret,* 1880; a symphonic overture, *Marmion,* 1880; a canzonetta and bolero for violin and orchestra; organ music—Grand Sonata in E♭, op. 22; *Triumphal March,* op. 26; besides a number of cantatas, and pianoforte music known as *Midsummer Fancies* and *Winter Pictures.*

Bülow, Hans Guido von, born at Dresden, Jan. 8, 1830; died at Cairo, Feb. 12, 1894. One of the foremost pianists of the Chopin and Liszt school. In early youth he showed no talent or aptitude for music; his gifts came to him after a bout of illness. After his ninth year he was placed under Wieck, who laid the foundations of Bülow's future greatness. From 1841 to 1845 he studied with Hesse, Hauptmann, Plaidy, and M. K. Eberwein. From 1845 to 1848 he was at Stuttgart, and became an associate with Raff, Molique, and others. He next entered the Leipzig University. Here he continued under Hauptmann, and met Liszt for the first time (1849). His first appearance in England was at the Philharmonic Concert of April 28, 1873. In Oct. 1880 he became hofmusikintendant to the Duke of Meiningen. He conducted a musical festival at Glasgow in 1878. Ten years later he made his last appearance in London. Ill-health drove him to Egypt, where he died (at Cairo) in 1894. Among his most important compositions the following have been published: Op. 20, *Nirwana, Symphonisches Stimmungsbild;* op. 10, music to Shakespeare's *Julius Cæsar;* op. 23, *Vier Charakter-stücke für Orchester*—(1) Allegro risoluto, (2) Notturno, (3) Intermezzo guerriero, and (4) Funerale.

Burney, Charles, Mus.D., born at Shrewsbury, April 12, 1726; died at Chelsea, April 12, 1814. Was a pupil of Baker, of Chester Cathedral, also of Arne in London (1744–7). In 1749 he was appointed organist of St. Dionis Backchurch, and harpsichord player in the King's Arms, Cornhill. He was organist at Lynn Regis, 1751–60, and at Chelsea Hospital, 1783–1814. Travelled in France, Italy, Germany, and the Netherlands, etc. (1772), and on his return to England was elected F.R.S. (1773). He composed, for Drury Lane, music to the dramas *Alfred, Robin Hood,* and *Queen Mab;* also the following: Sonatas for pianoforte and for violin, violin concertos, cantatas, flute duets, etc. His daughter, Miss Fanny Burney, wrote the novel *Evelina,* and subsequently became Madame d'Arblay. He is best known for his *History of Music,* which he wrote between 1776 and 1789.

Byrd, William, born in London, 1538 (?); died July 4, 1623. Celebrated English Church composer. Probably received his musical training from Thomas Tallis. Became in 1554 chorister of St. Paul's Cathedral; organist at Lincoln, 1563; gentleman of the Chapel Royal, 1569. In 1575 he and Tallis received a patent granting them a monopoly of the 'printing and selling music and music papers' for twenty-one years. His compositions include a great number of *Cantiones, Psalmæ,* madrigals, etc., and three masses.

Caccini, Giulio, called sometimes Romano, singer and composer, born in 1558 or 1560. Studied singing and the lute under Scipione della Palla. In 1578 removed to Florence, where he served the Grand Duke of Tuscany for some years. Though neither harmony nor counterpoint was included within his knowledge, he first gave countenance and importance to music for a single voice. The pastoral drama of *Dafne* written by Rinuccini, and set to music by Caccini and Peri in 1594, and still more the *Euridice, Tragedia per Musica,* were the beginnings of modern opera.

Callcott, John Wall, Mus.D., born at Kensington, Nov. 9, 1766; originally a builder and bricklayer. Having formed the acquaintance of Henry Whitney, organist at Kensington Church, he acquired the rudiments of music, pursuing his studies without the aid of a master. Through frequent attendance at the Chapel Royal and Westminster Abbey, in 1782 he became acquainted with Drs. Arnold and Cooke, also the elder Sale, from whom he derived much technical information. Assistant, under Reinhold, at St. George-the-Martyr, Queen's Square, Bloomsbury—a post he held until 1783. In 1787 he took an active part with Dr. Arnold in the formation of a glee club. He was great at the composing of catches: *Have you Sir John Hawkins' History?* *O Beauteous Fair*, are fair samples of his work. His glee, *Dull Repining Sons of Care;* his canon, *Blessed is He*, are favourites with music lovers who are familiar with them. In 1789 he won all the prizes offered by the catch club, and became organist for the Asylum for Female Orphans. He was appointed lecturer on music at the Royal Institute; and studied with Haydn in 1799.

Carey, HENRY, born 1685 (?); died in London, Oct. 4, 1743. Composer. Pupil of Linnert, Roseingrave, and Geminiani, but he was mainly the product of his own determination. He lived as a music master and writer for theatres. It has been disputed that he is the author of *God Save the King.* His son, Gerome Savile Carey, did much to substantiate his father's claim. His song *Sally in our Alley* will always remain a favourite.

Carissimi, GIACOMO, composer, born at Marino, near Rome, 1604; died at Rome, Jan. 12, 1674. Towards 1624 he was *m. di capp.* in Assisi; from 1628 to his death he filled a similar position in the church of St. Apollinaire, Rome. A prolific and original church composer, he broke with the Palestrina tradition, and devoted himself to perfecting the monodic style, as is evidenced by his highly developed recitative, and more pleasing and varied instrumental accompaniments.

Carroll, WALTER, Mus.B., organist, born 1869. Organist at St. Clement's, Greenheys, Manchester, 1892; music master at Day Training College, Owens College, Manchester, 1892; professor of harmony, Royal College of Music, Manchester, 1893. His works include Psalm 146, for soli, chorus, and orchestra; two sonatas for pianoforte, etc.

Cellier, ALFRED, English composer of French extraction: born at Hackney, Dec. 1, 1844; died Dec. 28, 1891. He was a pupil of the Rev. Thos. Helmore, and a chorister at St. James's Chapel Royal. In 1866 he became conductor of the Ulster Hall Concerts and the Philharmonic Society at Belfast. From 1871 to 1879 he conducted at various London theatres. He lived for a time in America, but returned to London in 1887. Subsequently he wrote a number of operettas, among which *The Sultan of Mocha*, *Nell Gwynne*, *Bella Donna*, *Dorothy*, *The Spectre Knight*, and *Pandora* were the most successful.

Chaminade, CÉCILE, born at Paris, Aug. 8, 1861. Pianist and composer. Studied under Le Couppey, Savart, Marsick, and Godard. She made her first appearance in England in June 1892. Her compositions include several orchestral suites, etc., but she is best known by her pianoforte pieces and songs.

Chatterton, JOHN BALSIR, born at Norwich about 1802; an eminent harpist. Studied under Bochsa and Labarre; first appeared at a concert of Aspull's in 1824. Succeeded Bochsa as professor of the harp at the Royal Academy, and was in 1842 appointed harpist to Queen Victoria. He retained both appointments till his death, in London, April 7, 1871.

Cherubini, MARIA LUIGI ZENOBIO CARLO SALVATORE, born at Florence, Sept. 14, 1760; died at Paris, Mar. 15, 1842. His father was his first teacher; then B. Felici and A. Felici; after their deaths, Bizarri and Castrucci. The Emperor Leopold sent him to Sarti at Bologna, who made him a complete master of the polyphonic style. Until 1779 Cherubini confined himself to church music, but in 1780 he entered upon a series of operas, the first of which, *Quinto Fabio* (produced at Alessandria), was followed by *Armida* (Florence, 1782); *Adriano in Siria; Il Messenzio; Lo Sposo di tre* (Venice, 1783); *L' Idalide; Alessandro nell' Indie* (Mantua, 1784). The same year (1784) he ventured to London, where he wrote *La Finta Principessa* and *Giulio Sabino*, and then received the appointment of royal court composer. His reputation, now assured, was strengthened in Paris, whither he went in 1787. At Brescia, 1787–8, he wrote *Didone Abbandonata*, and at Turin, *Ifigenia in Aulide*. Cherubini settled in Paris in 1788. Up to this period he had written his operas in the light Italian style, but the character of his works now altered. The operas of his 'great' period are: *Démophon*, 1788; *Lodoiska*, 1791; *Elisa*, 1794; *Il Perruchiere*, 1796; *Médée*, 1797; *L'Hôtellerie Portugais*, 1798: *La Punition*, 1799; *Emma* (*La Prisonnière*), 1799; *Les Deux Journées*, 1800; his operatic chef d'œuvre, *L' Epicure*, 1800; *Anacréon*, 1803; and the ballet *Achille à Scyros*, 1804. All the foregoing, *Démophon* excepted, were produced at the Théâtre de la Foire, St. Germain, Cherubini himself conducting. Receiving in 1805 a commission to write an opera for Vienna, he went thither. Haydn and Beethoven were full of enthusiasm for this work. He returned to Paris, where he made one last attempt to win the emperor's favour—this time with *Pygmalion* —but again failed in his purpose. While staying at Chimay for the benefit of his health, he was invited to write a mass to be sung at the consecration of a new church. He accepted, and the noble Mass in F was the result. He did not yet give up writing for the stage, for in 1810 he produced *Crescendo;* in 1813, *Les Abencérages* at the Grand Opera (a failure); two works in collaboration with other opera composers — *Bayard à Mézières*, 1814; and *Blanche de Provence*, 1821; finally his last important work, *Ali Baba*, 1833. Cherubini was director of the Paris Conservatoire from 1822 until his death, in 1842. He is perhaps best known by his *Treatise on Counterpoint*, 1832.

Child, WILLIAM, Mus.D., born at Bristol, 1606; died at Windsor, Mar. 23, 1697. Organist and (1660) chanter of the Chapel Royal, and a member of the king's private band; Mus.B. (1631) and Mus.D. (1633) Oxon. On July 4, 1661, he was appointed composer to the king, in place of the Ferraboscos, deceased. He published in 1639, in separate parts, engraven on small oblong copper-plates, a work entitled *The first set of Psalmes of iii. voyces, fitt for private chappells, or other private meetings with a continuall Base, either for the Organ or Theorbo, newly composed after the Italian way.*

Chopin, FRÉDÉRIC FRANÇOIS, a celebrated pianist and a refined and original composer, born near Warsaw, Feb. 22, 1810; died at Paris, Oct. 17, 1849. He began his public career at the age of nine years. In 1830 he left his native town and went to Paris, giving concerts on the way. His first publication, variation on a theme from *Don Juan* (op. 2), inspired Schumann with great enthusiasm. In Paris he found a delightful circle of friends—Liszt, Berlioz, Heine, Balzac, Ernst, Meyerbeer—men who understood him. Chopin soon became much sought after as a teacher in the best circles. A chest affection, increasing in virulence, soon made it advisable for him to seek a cure, and in 1838 he went to Majorca. Early in 1849 his health improved, and he carried out a long-cherished wish to visit England. Through want of care his health again became unsatisfactory, and he returned to Paris, where he died in the autumn of 1849. His grave lies between those of Cherubini and Bellini. He was of a rare poetic nature, and this influence is felt in his compositions. Principal works: two concertos (E minor, op. 11; F minor, op. 21); *Krakowiak*, op. 14 (with orchestra); *Don Juan*, fantasia, op. 2 (with orchestra); E♭ polonaise, op. 22 (with orchestra); fantasia on Polish airs (with orchestra); duo concertante, for pianoforte and 'cello (themes from *Robert le Diable*); introduction et polonaise, for pianoforte and 'cello, op. 3; a pianoforte and 'cello sonata, op. 65; a trio (G minor, op. 8); a rondo in C (op. 73) for two pianofortes. Added to these are nineteen nocturnes, fifty-two mazurkas, eleven polonaises, twenty-five preludes, fifteen valses, and a number of Polish songs.

Cimarosa, DOMENICO, Italian composer, born at Aversa, Dec. 17, 1749; died at Venice, Jan. 11, 1801. Son of a mason, and orphaned at an early age; while still at school his musical talent began to evince itself. He was placed in the Conservatorio Santa Maria di Loreto, where Mauna, Sacchini, Fenaroti, and Piccini successively became his teachers. In 1772 he began his career as a dramatic composer with *Le Stravaganze del Conte*, for the Teatro de' Florentini at Naples. His works followed each other with great regularity. In 1779 he wrote *L'Italiana in Londra*, at Rome, where he was living at the time. In 1781 he wrote works for Rome, Venice, Turin, and Vicenza; visited St. Petersburg, and was appointed chamber composer to Catharine, 1789. Returned to Vienna in 1792. *Il Matrimonio Segreto*, his most successful work, and the one by which he is now known, was written there, and was enthusiastically received. He took a prominent part in the Neapolitan insurrection, for which he was arrested and sentenced to death, but was pardoned by King Ferdinand.

Clementi, MUZIO, born in Rome, 1752; died at Evesham, Worcestershire, Mar. 10, 1832; buried in the cloisters of Westminster Abbey. The son of a goldsmith. As soon as his musical talent showed itself he received from his relative Buroni lessons in pianoforte-playing and thorough bass; and afterwards, from Carpani and Santarelli, lessons in counterpoint and singing. Beckford, an Englishman, brought young Clementi at the age of fourteen to England, undertaking to provide for his further training. Through Beckford's introductions he soon gained a reputation as master and teacher of the pianoforte. In 1777–80 he officiated as conductor at the Italian opera. and in 1781 made his first continental tours, travelling through Strassburg and Munich. In Vienna he gained honour in a musical contest with Mozart. Between 1785 and 1802 he worked in Paris and London in turns. In the factory of Longman and Broderip he worked in company with Collard, and with the latter founded a similar business. His principal works are: 106 pianoforte sonatas; also the *Gradus ad Parnassum*, 1817; many symphonies, overtures, two duets for pianoforte as also an anthology of the clavier works of old masters.

Cooke, BENJAMIN, Mus.D., born in London, 1734. His first instructor was Dr. Pepusch, and his progress was so rapid that in three years he was able to act as deputy for John Robinson, organist of Westminster Abbey. In 1752 he succeeded Dr. Pepusch as conductor at the Academy of Ancient Music. He followed Bernard Gates as master of the choristers of Westminster Abbey, 1757; the following year he was made lay vicar there. In 1762 he was appointed organist of the Abbey. In 1775 he took the degree of Mus.D. at Cambridge, and in 1782 the same degree (Mus.D.) at Oxford. This same year he became organist of St. Martin's-in-the-Fields. He was assistant-director at the Handel Commemoration in 1784. He died in London, Sept. 14, 1793. His compositions are in great number, and are for the church, concert room, and chamber. For the theatre his single production was an ode for Dr. Delap's tragedy *The Captives*.

Corelli, ARCANGELO, violinist and composer, born at Fusignano, near Imola, Italy, in Feb. 1653; died at Rome, June 13, 1713. His first violin master was G. B. Bassani; for counterpoint he studied with Matteo Simonelli. After some years of travel he became a favourite in high social circles of Rome, where he gave concerts in the cardinal's palace (Ottoboni's). His first work was published in 1683 (op. 1). He died before completing his sixtieth year. His compositions are still regarded as classics, and he laid the foundation of modern violin technique. Probably his greatest effort was the *Concerti grossi*. It is said that most of the works published under Corelli's name are spurious. The following, however, are undoubted: 12 Suonate a tre, due violini, e violoncello, col basso per l'organo (op. 1, Roma, 1683); 12 Suonate da camera a tre, due violini, violoncello, e violone o cembalo (op. 2, Roma, 1685); 12 Suonate a tre, due violini e arciliuto col basso per l'organo (op. 3, Bologna). His *Concerti grossi* was published in Rome in 1700.

Cornelius, PETER, born at Mayence, Dec. 24, 1824; died there, Oct. 26, 1874. He was originally an actor, but, after an unfortunate début on the stage, turned to music, and for five years studied counterpoint with Dehn at Berlin. In 1852 he went to Weimar and joined Liszt, and became a zealous champion of the new German school. His opera *Der Barbier von Bagdad* was revived at Coburg with some success in 1891.

Costa, SIR MICHAEL ANDREW AGNUS, opera composer and conductor, born at Naples, Feb. 4, 1810; died, April 29, 1884. He studied music with his father, his grandfather Tritto, and with Zingarelli, and won notice as a composer at the Naples theatres. His first appearance in England was at the Birmingham Musical Festival, 1829, as a tenor singer. From that time he became a naturalized Englishman, and from 1830 was active in London as opera conductor. He himself wrote several operas, amongst them *Malek Adhel* and *Don Carlo.* In 1846 he undertook the conductorship of the Philharmonic Society, and in 1848 that of the Sacred Harmonic Society. From 1849 he was regular conductor of the Birmingham Musical Festivals, and from 1857 of the Handel Festivals. He received the order of knighthood in 1869. He wrote several oratorios for the musical festivals—*e.g. Eli,* 1855; and *Naaman,* 1864.

Couperin, FRANÇOIS, nicknamed 'Le Grand,' was born at Paris, Nov. 10, 1668, and died there, 1733. In 1693 he competed for and won the post of organist in the private chapel of Versailles. The Couperin suites and méthode had unmistakable influence. Bach here and there goes to the length of copying the curious rhythmical oddities which give to some of Couperin's pieces, particularly his courantes, an air of stiffness and angularity. Of Couperin's suites it has been remarked: 'The music thereof is of a refined ballet-music character.'

Coward, HENRY, Mus.D., composer, born at Liverpool, Nov. 26, 1849. From his boyhood he had bestowed much time on the pursuit of music. He joined a tonic sol-fa singing class, and ere long conducted a choral society of his own. He subsequently became a school tutor, but finally decided in favour of a musical career. In 1889 he took the degree of Mus.B., and five years later that of Mus.D.—both of Oxford. He has composed many cantatas, anthems, etc., and excels as a trainer of choirs.

Cowen, SIR FREDERIC HYMEN, born at Kingston, Jamaica, Jan. 29, 1852; he was brought to England when he was four years old. Having a decided taste for music, his parents wished him to be trained by Benedict and Goss. From 1865 to 1868 he continued his studies at Leipzig and Berlin. In 1882 he was appointed director of the Academy of Music at Edinburgh. His works comprise an operetta, *Garibaldi;* two operas—*Pauline* (produced at the Lyceum in 1876) and *Thorgrim* (produced at Drury Lane in 1890). His choral works comprise: *The Rose Maiden,* 1870; *The Corsair,* 1876; *Saint Ursula* (Norwich, 1881); *The Sleeping Beauty* (Birmingham Festival, 1885); *Ruth,* 1887. Also five symphonies (a *Scandinavian,* No. 3; a *Welsh,* No. 4; No. 5 is in F) and an overture, an orchestral suite, *The Language of Flowers,* several chamber works, and songs. He was knighted by King George v. in 1911.

Cramer, JOHANN BAPTIST, pianist, born Feb. 24, 1771; died at London, April 16, 1858. His first lessons on the violin and in harmony were received from his father; he also studied with Benser, Schroeter, and Clementi (1779–81). In composition he was mainly self-taught. He began his public career in 1788, playing in most of the European capitals. Among his published works are seven pianoforte concertos (op. 10, 16, 26, 37, 48, 51, 56), 105 pianoforte sonatas, pianoforte quartet (op. 28), pianoforte quintet (op. 61), and many others, now unfamiliar.

Croft, WILLIAM, Mus.D., born at Nether Eatington, Warwickshire, Dec. 1678; died Aug. 14, 1727; buried in Westminster Abbey. A chorister in the Chapel Royal, under Dr. Blow; gentleman of the Chapel Royal, 1700; and (with J. Clarke) joint organist in 1704 and sole organist in 1707. Succeeded Blow as organist at Westminster Abbey in 1708. In 1713 he took the degree of Mus.D., Oxford.

In the early part of his career he composed for the theatre, and produced overtures and act tunes for *Courtship à la Mode*, 1700; *The Twin Rivals*, 1702; and *The Lying Lover*, 1703. He also wrote many sonatas for violin and flute. Numerous songs, some odes, and other pieces are still extant. Many of his anthems possess great merit.

Crotch, WILLIAM, Mus.D., born at Norwich, July 5, 1775; died at Taunton, Dec. 29, 1847. His precocity was so great that at the age of two and a half he played on a small organ built by his father, a master-carpenter. In 1779 he was brought to London, where he played in public. He became assistant to Dr. Randall, organist of Trinity and King's Colleges at Cambridge, when he was but eleven years old. At fourteen he composed an oratorio, *The Captivity of Judah*. In 1788 he removed to Oxford, where he studied under Rev. A. C. Schomberg of Magdalen College, with a view to entering the church. In Sept. 1790, on the death of Thomas Norris, he was appointed organist of Christ Church. Seven years later he succeeded Dr. Philip Hayes as organist of St. John's College and professor of music in the university. On Nov. 21, 1799, he proceeded Doctor of Music. After many other unimportant efforts he in 1812 produced his oratorio *Palestine*, which was favourably received. He became an associate of the Philharmonic Society in 1812, and from 1820 he lectured at the Royal Institution, and in 1822 was placed at the head, as principal, of the newly established Royal Academy of Music. His oratorio (not his juvenile effort), *The Captivity of Judah*, was produced at Oxford, at the installation of the Duke of Wellington as chancellor. Besides the works already mentioned, he produced ten anthems, some chants, a motet, *Methinks I hear*, several glees, fugues, and organ concertos, as well as many pianoforte pieces.

Cui, CESAR ANTONOWITSCH, born at Wilna, Jan. 6, 1835. As a composer, he belongs to the young Russian school of Rimski-Korsakoff. His principal works are four operas (*Der Gefangene im Kaukasus; Der Sohn des Mandarins*, *William Ratcliff*, 1861; and *Angelo*), two scherzi and a tarantelle for orchestra, a suite for pianoforte and violin, and over fifty songs.

Cummings, WILLIAM HAYMAN, composer, born at Sidbury, Devon, Aug. 22, 1831. Was a chorister at St. Paul's, under Hawes, and at the Temple Church, under Hopkins. Organist of Waltham Abbey in 1847, where he was the first to adapt Mendelssohn's theme from a secular cantata to *Hark! the herald angels sing.* He became tenor singer in the Temple, Westminster Abbey, and the Chapels Royal, and a leading concert tenor. His first important oratorio engagement was as a substitute for Sims Reeves, under W. G. Martin, in *Judas Maccabeus.* He also sang the tenor part in Sullivan's *Kenilworth* instead of Mario. In 1871 he sang in America. Appointed professor of singing at the Royal Academy of Music (1879–86), and chorus master of the Sacred Harmonic Society. The Purcell Society was founded mainly through his instrumentality. His compositions include several prize glees, a morning service, an anthem, and the cantata *The Fairy Ring.*

Curwen, JOHN, born at Heckmondwike, Yorkshire, Nov. 14, 1816; died at Manchester, May 26, 1880. Founder of the tonic sol-fa method of teaching singing. At a conference of Sunday-school teachers held at Hull, 1841, he was commissioned to report on the simplest method of teaching singing by note; and he recommended the adoption of Miss Glover's system. His life was subsequently devoted to the popularization of music. In 1853 he founded the Tonic Sol-fa Association, and in 1879 the Tonic Sol-fa College. He is the author of a number of text-books on music theory and the tonic sol-fa method, and has edited in tonic sol-fa notation a large number of classical works.

D'Albert, EUGÈNE FRANCIS CHARLES, a notable violinist and composer, born at Glasgow, April 10, 1864. In 1881, as Mendelssohn scholar, he studied under Richter at Vienna and Liszt at Weimar. On Feb. 5, 1881, he played Schumann's concerto at the Crystal Palace, and stands as a pianist of the first rank. He is also esteemed as a composer.

Dancla, JEAN BAPTISTE CHARLES, born, Dec. 19, 1818; died, 1907. Violinist, pupil of Baillot, Halévy, and Berton at the Conservatoire, Paris. In 1834 entered the orchestra of the Opéra Comique as second solo violinist, and soon after made a name at the Société des Concerts; and in 1857 was appointed professor of the violin at the Conservatoire. Wrote about 130 violin pieces, including six concertos.

Dannreuther, EDWARD G., born at Strassburg, Nov. 4, 1844; died at London, 1905. As a pianist, he received his first training from Ritter; from 1859 to 1863 he attended the Leipzig Conservatorium, and subsequently resided in London, where he was esteemed as a pianist, teacher, and littérateur. An enthusiastic follower of Wagner, he in 1872 founded the London Wagner Society, whose concerts he conducted from 1873 to 1874. Author of *Musical Ornamentation* (2 vols.).

David, FÉLICIEN-CÉSAR, French composer, born at Cadenet, Vaucluse, April 13, 1810; died at St. Germaine-en-Laye, Aug. 29, 1876. Of extremely precocious talent, he was taught in the *maîtrise* of St. Sauveur at Aix from 1817 to 1825. His voice was of rare quality. He became assistant conductor in the theatre at Aix, and in 1829 he was maître de chapelle at St. Sauveur. Going to Paris, he submitted a specimen of composition to Cherubini, and was admitted to the Conservatoire (1830), where he studied harmony with Reber and Millet, and counterpoint and fugue with Fétis. About this period he joined the socialistic movements of the Saint-Simonists (1831) at Ménilmontant, and while here he composed a series of four-part hymnes for men's voices (later published as the *Ruche harmonieuse*). About 1835 he published a collection of *Mélodies Orientales*. In 1838 his first symphony (in F) was produced; and at last (1844) he reaped the fruit of so many years' toil and study, his symphonic ode, *Le Désert*, being received with great applause in the hall of the Conservatoire. His opera, *La Perle du Brésil* (1851), was brilliantly successful; a second, *La fin du Monde*, was rejected by the Grand Opera; but later, in 1859, the same authorities took it up and rechristened it *Herculaneum*, while the composer had the satisfaction of gaining the great state prize of 20,000 francs for the newly named production. *Lalla Rookh* was produced in 1862.

David, FERDINAND, born at Hamburg, Jan. 19, 1810; died at Klosters, in Switzerland, July 18, 1873. He was an important violinist, and ranked as one of the best teachers. He studied under Spohr and Hauptmann at Cassel (1823–4). His control of the Gewandhaus orchestra was one of his masterful successes. Joachim and Wilhelm both studied under him. Mendelssohn consulted him concerning the technical side of his famous violin concerto in E minor.

Davies, DAVID FFRANGCON, baritone vocalist, born at Bethesda, Carnarvonshire, Dec. 11, 1860. Educated at Oxford, graduating B.A. and M.A. Deciding to become a singer, he entered the Guildhall School of Music and studied under Richard Latter; subsequently became a pupil of Richard Shakespeare. He made his first appearance in 1890. Sang in the title part in *Elijah* at the Hovingham (Yorks) Festival; also at the Monday Popular Concerts, and in the *Messiah* at Birmingham. He has appeared at times from 1890 in the operas *Faust, Lohengrin,* etc., and created the part of Cedric in Sullivan's opera of *Ivanhoe.* He toured (1896) in the United States with success.

Davies, HENRY WALFORD, Mus.D., composer, born at Oswestry, Sept. 6, 1869. At the age of twelve he became chorister in St. George's Chapel, Windsor. Was a pupil and assistant of Sir Walter Parratt; choirmaster at St. Anne's, Soho, from 1890 to 1891. In 1890 he gained a composition scholarship at the Royal Academy of Music, where he studied under Parry, Stanford, and Rockstro. In 1891 he was appointed organist to Christ Church, Hampstead. He took the Mus.B. degree at Cambridge in 1892, and that of Mus.D. in 1898. From 1895 to 1903 he was professor of counterpoint in the Royal College, and organist at the Temple Church, succeeding Dr. Hopkins in 1898. He has successfully essayed many forms of composition, but his concerted chamber music has made his reputation.

Debussy, CLAUDE ACHILLE, French composer, born at St. Germaine-en-Laye, Aug. 22, 1862. Educated at the Paris Conservatoire, he secured the Grand Prix de Rome in 1884, with a cantata, *L'Enfant Prodigue,* remarkable as a modern student exercise. A series of works remarkable for their depth and refinement of expression in the handling of unexpected harmonic and melodic ideas has appeared since, notably *Pélleas et Mélisande*, produced in London in 1910. Perhaps his most popular work is the orchestral piece, *Après-midi d'un Faune.*

Delibes, CLÉMENT PHILIBERT LÉO, born at St. Germain-du-Val (Sarthe), Feb. 21, 1836; died at Paris, 1891. Came to Paris in 1848, where he was admitted to the solfège class at the Conservatoire, and at the same time sang in the choirs of the Madeleine and other churches. In 1850 he obtained a first prize for solfège. He then studied pianoforte, organ, harmony, and advanced composition under Le Couppey, Benoist, Bazin, and Adolphe Adam respectively. He is the composer of the following comic operas: *Le Roi l'a dit,* 1873; *Jean de Nivelle,* 1880; *Lakmé,* 1883.

Diabelli, ANTONIO, born near Salzburg, Sept. 6, 1781; died 1858. Composer of pianoforte music; head of the firm of Diabelli and Co., Vienna. In his early days was a chorister, and afterwards studied at the Lateinschule at Munich. He was originally intended for the priesthood, but association with Michael Haydn, who gave him much instruction, turned his attention solely to music. At Vienna he was well received by Joseph Haydn. His pianoforte music is well written, and is at once graceful and good practice. He published much of Schubert's music.

Dibdin, Charles, born at Southampton, on or before March 4, 1745; died in London, July 25, 1814. An opera singer at Covent Garden and Drury Lane. Later he composed a number of operettas, mostly of a lively character, of which he was his own librettist. In 1796 he built a small theatre in Leicester Place, which he sold in 1805. Subsequently he received a pension of £200 from government. Composer of the songs *Tom Bowling; The Lass that loves a Sailor; The Jolly Young Waterman; Farewell, my Trimbuilt Wherry*, etc.

Dittersdorf, Karl Ditters von, Austrian composer, born at Vienna, Nov. 2, 1739; died near Breslau, Oct. 31, 1799. Studied under König and Ziegler. Member of the private band of Prince von Hildburghausen. Studied also under Bonno and Frani. Went to Italy with Gluck. He was chapel-master to the Bishop of Grosswardein. In 1769 the bishop dissolved his band, and Dittersdorf received an appointment from Count Schaffgotsch, Prince-bishop of Breslau. In 1770 he received the order of the Golden Spur from the Pope, and in 1773 he had letters of nobility from the emperor. This honour was brought him through the medium of his patron and friend Graf von Schaffgotsch. His most important work was the opera *Dokter und Apotheker*, which occasionally puts in an appearance, mainly for its healthy humour.

Döhler, Theo., pianist, born April 20, 1814; died at Florence, Feb. 21, 1856. A pupil of Julius Benedict at Naples, afterwards of Czerny and of S. Sechter at Vienna. He made an early success, travelling through nearly all the continental capitals. The Duke of Lucca raised him to the rank of nobleman; he married a Russian countess in 1846. As a pianoforte player he earned a reputation for elegance, a merit he infused into his compositions. His one opera (*Tancreda*) was produced at Florence in 1880.

Donizetti, Gaetano, born at Bergamo, Nov. 29, 1797; died there, April 8, 1848. A pupil of Simon Mayer at Bergamo (1815), then of Pilotti and Mattei at Bologna. His first opera, produced at Venice (*Enrico Conte di Borgogna*, 1819), gave much promise (he had taken Rossini for a model); the same forms were skilfully and successfully followed. From 1822 to 1836 Donizetti wrote some forty operas, but in each there was an evident lack of detail. In rivalry with Bellini, he occasionally made more earnest efforts—*Anna Bolena*, at Milan, in 1830: *Marino Faliero*, at Paris, in 1835; but Bellini's *I Puritani* overshadowed him. His next effort (*Lucia di Lammermoor*, 1835) proved his best work. *Poliuto* was banned by the censor at Naples. He showed resentment at this, and went to Paris, where he undertook the directorship of a newly established opera company in the Salle Ventadour; also at the Grand Opéra and Opéra Comique. He produced at this period both *La Fille du Régiment*, 1840, and *La Favorite*, 1840; but these operas, though subsequently great favourites, were not at their first production very successful. In 1842 he wrote *Linda di Chamounix*, which procured for him the title of imperial court composer and maestro. For two years he alternated in his residence between Paris, Vienna, and Naples. His last work was *Catarina Cornaro*, in 1844. In all, Donizetti wrote some seventy operas; also some cantatas, seven masses, and twelve string quartets. His operas are notable for their exquisite melodies.

Dorn, HEINRICH LUDWIG EDMUND or EGMONT, composer, born at Königsberg, Prussia, Nov. 14, 1804; died at Berlin, Jan. 10, 1892. His musical instincts began to show themselves when he was quite young. He went through the curriculum of the Königsberg University, and after visiting Dresden, where he met Weber, went to Berlin, and studied music under Zelter, Klein, and L. Berger. In 1826 he brought out an opera, *Die Rolandsknappen*, with success. He then went as teacher to Frankfort, Königsberg, and Leipzig, and remained at the latter place till 1832, when he succeeded Krebs at Hamburg, and had Schumann as a student in counterpoint. He was a bitter opponent of Wagner, to whose post at the Riga theatre he succeeded. His other operatic works include *Der Zauberer*, 1827; *Die Bettlerin*, 1828; *Abu Kara*, 1831; *Das Schwärmermadchen*, 1832. He also produced church music, cantatas, symphonies, orchestral pieces, *Siegesfestklänge* (1866), pianoforte pieces, and songs.

Dotzauer, JUSTUS JOHANN FRIEDRICH, born at Hildburghausen, June 20, 1783; died 1860. An eminent composer, player, and teacher of the violoncello. His teachers were Henschkel, Gleichmann, and Rüttinger. For the violoncello he was under Kriegck of Meiningen, a noted virtuoso and teacher. His principal works are an opera (*Graziosa*, 1841), some masses, a symphony, several overtures, twelve concertos for the violoncello and orchestra, and a number of sonatas. He is practically forgotten now.

Dowland, JOHN, born at London, 1562; died at London, April 1626. Lutanist and composer. Nothing is known as to his education, but he travelled in France, Germany, and Italy. In 1588 he took the Mus.B. degree, Oxford; became lutanist to Christian IV. of Denmark. He filled a similar position in England, with Lord Walden; and in 1625 was one of six lutanists in the king's service. He published *The First Booke of Songs or Ayres of foure parts*, with tablature for the lute, 1595; second ditto, 1600; third ditto, 1602; *Lachrymæ, or Seven Teares, figured in seaven passionate Pavans . . . set forth for the Lute, Viols, or Violins, in five parts*, 1605; *A Pilgrim's Solace . . . Musicall Harmonie of* 3, 4, *and* 5 *parts . . . with Lute and Viols*, 1612.

Dufay, GUILLERMUS, contrapuntist, born about 1400; died at Cambrai, Nov. 27, 1474. He was the youngest of the trio Dunstable-Binchois-Dufay. He was a chorister in the papal chapel, and in 1437 entered the service of Philippe le Bon, Duke of Burgundy, when he took holy orders, and finally became canon of Cambrai. According to Adam of Fulda, Dufay made many changes in notation, and is the reputed inventor of white (open) notes.

Dunstable (DUNSTAPLE), JOHN, a famous contrapuntist of the first half of the 15th century. According to the testimony of Tinctoris, he was one of the fathers of real counterpoint, and an early contemporary of Binchois and Dufay. Dunstable died in 1453, and was buried at St. Stephen's, Walbrook, where there is a modern monument to his memory. A chanson for three (discovered by Danjou in 1847) is in the Vatican library; there is another copy at Dijon. A riddle-canon, which has not yet been deciphered, exists in two copies, one in the British Museum and another is in Lambeth Palace. The British Museum has, besides, a long composition for three, without words; the Liceo Filarmonico at Bologna has *Patrem, Regina cœli lœtare, Sub tua proctectione,* and *Quam pulchra es;* the University Library of Bologna, two *Et in terra* for three, one *Ave Maria stella* for two; and many compositions, sacred, and secular, formerly at Trieste, are now transferred to Vienna.

Dunstan, Ralph, born near Truro in 1857. As a musician chiefly self-taught. In 1877 he entered Westminster Training College as a Queen's scholar, receiving his first regular instruction from Mr. James Thomson. In 1880 he was appointed organist at the college chapel. The same year he graduated Mus.B., and 1892 Mus.D., Cambridge. He is a councillor of the Tonic Sol-fa College. His compositions comprise *The Wreck of the Hesperus,* cantata; a school cantata, *The Jester;* and the *Teachers' Manual of Music.* Compiler of *Cyclopœdic Dictionary of Music.*

Dussek, Johann Ludwig, or Ladislaw, a renowned pianist and leading composer, born at Czaslau, in Bohemia, Feb. 9, 1761; died 1812. His father was a musician of considerable repute. The Dussek family has been productive of high-class musicians, but Johann Ludwig is the only one whose name has been handed down and whose works remain familiar. Having studied at the Hague, where he gave lessons to the children of the stadtholder, he proceeded to Hamburg, where he studied under Emanuel Bach, second son of John Sebastian, from whom he received much encouragement. He was fortunate in his reception by Marie Antoinette, who made him various tempting offers of employment, which failed to dissuade him from visiting Italy. At Milan he earned new laurels as a performer both on the pianoforte and harmonica. He visited London in 1790, where he remained for twelve years, marrying, in 1792, the singer Sofia Corri. He became a fashionable teacher, the centre of a circle of eminent musicians. Joseph Haydn at this time paid him high eulogy both as a private friend and a remarkable musician. Various concerts were given in 1800–1 by Dussek, in which the names of Steibelt, Himmel, Woelfl, and the English singer John Braham all appeared. His compositions were very numerous, including eighty sonatas and eleven concertos for pianoforte.

Dvořák, Anton, born at Mühlhausen, near Kralup, Bohemia, Sept. 8, 1841; died at Prague, May 1, 1904. He was to have been a butcher, but preferred violin-playing with his schoolmaster. In 1857 he visited Prague in search of musical training. In 1862 he was appointed viola player at the National Theatre. In 1873 a hymn composition procured him success. The patronage of Liszt was of great service to him. Principal works: *Heirs of the White Mountain,* cantata, 1873; *Slavische Tanze,* pianoforte duet, 1878; *Stabat Mater,* 1883; *Spectre's Bride,* cantata for Birmingham Festival, 1885; *St. Ludmila,* oratorio for Leeds Festival, 1886; *New World Symphony.* From 1892–5 he was director of the National Conservatoire, New York, U.S.A. Head of the Prague Conservatoire, 1901.

Dykes, Rev. John Bacchus, LL.B., Mus.D., composer, born at Kingston-upon-Hull, Mar. 10, 1823. Entered St. Catherine's Hall, Cambridge, in 1843, and during his stay there was a leading member of the University Musical Society. He had earlier studied music under Skelton, organist of St. John's Church, Hull. Later, he was under Dr. Walmisley. In 1847 he graduated B.A. at Cambridge, and in the same year he was appointed curate at Malton, Yorks. He became minor canon and precentor of Durham Cathedral, 1849, and afterwards vicar of St. Oswald's, Durham, 1862. His chief works are: Service in F; *The Lord is my Shepherd*, Psalm 23; *These are they which came out of great tribulation*, anthem; part-songs; psalm and hymn tunes—*Alford*, *St. Cross*, *Melita*, *Vox Dilecti*, *Horbury*, *Hollingside*, *St. Cuthbert*, *Dies Iræ*, *Lux Benigna*, *Nicæa*, *St. Agnes* (*Durham*), and many others.

Eccard, Johannes, born at Mühlhausen, Thuringia, 1553; died at Berlin, 1611. A pupil of Joachim von Burgk, and of Orlandus Lassus, 1578. He became director of J. Fugger's private orchestra at Augsberg, 1578; in 1608 he was capellmeister to the elector in Berlin. He published twenty *Odæ sacræ*, 1594: *Crepundia sacra, christliche Liedlein mit 4 stimmen;* and others, which have been reprinted in modern form.

Elgar, Sir Edward, born at Broadheath, near Worcester, June 2, 1857. As a young man he was a constant attendant at the Worcester Glee Club, and became accustomed to lead the orchestra. These meetings made him acquainted with the music of Corelli and Haydn, as well as with many masterpieces among English glees. Elgar was a member of Stockley's orchestra at Birmingham, where on Dec. 13, 1883, an intermezzo by the young composer met with much success. From this time he continued his efforts with varying success, until at the North Staffordshire Festival of 1896 he was at last recognized as having claims to a place among the great composers. Among his more notable compositions are *The Black Knight*, 1893; *Scenes from the Bavarian Highlands*, 1896; *The Light of Life*, 1896; an *Imperial March;* a cantata, *The Banner of St. George*, 1897; and in 1899, two compositions which stand in the highest rank. The orchestral variations on an original theme were produced at a Richter concert, June 19, 1899. The same year, at the Norwich Festival, his cycle of *Sea Pictures* was sung by Miss Clara Butt. *Where Corals Lie*, *Daughter of Ancient Kings*, led up to the Birmingham Festival Committee asking from Elgar a longer work, which was amply justified in the production of *The Dream of Gerontius* at Birmingham, 1900, when the work had the advantage of being conducted by Richter. The coronation of King Edward VII. gave him further opportunity, when he presented two military marches, *Pomp and Circumstance*, at the Promenade Concert, Oct. 22, 1901. Other works: *The Apostles*, 1903; *The Kingdom*, 1906; First Symphony, 1908; Violin Concerto, 1910; Second Symphony, 1911.

Elvey, Sir George Job, born at Canterbury, Mar. 27, 1816; died at Windlesham, Surrey, Dec. 9, 1893. Chorister at Canterbury Cathedral, pupil of Skeats, then of C. Potter and Dr. Crotch at Royal Academy of Music. From 1835 to 1882 he was organist and master of the boys at St. George's Chapel, Windsor, succeeding H. Skeats, jun.; Mus.B., Oxon., 1838; Mus.D., 1840; knighted in 1871. Works: two oratorios; several odes, anthems, services, chants, glees, part-songs; a festal march for orchestra; introduction gavotte for violin and pianoforte; *Christmas Bells*, impromptu for organ, etc.

Erk, LUDWIG CHRISTIAN, born at Wetzlar, Jan. 6, 1807; died at Berlin, Nov. 25, 1883. He studied under his father (a noted cathedral organist) and André of Offenbach, but Spiess of Frankfort gave him his general education. In 1836 he was appointed musical professor at the royal seminary, Berlin. In 1843 he founded a Männergesangverein, which still exists in Berlin. His *Deutscher Liederhort* is a full and trustworthy collection of German lieder.

Faning, EATON, English composer and conductor, born at Helston, Cornwall, May 20, 1850. A pupil of the Royal Academy of Music, 1870–6. Studied under Bennett and Steggall. Won the Mendelssohn scholarship, 1873, and the Lucas medal in 1876; Mus.B., Cantab., 1894. Director of the music of Harrow School. His works are: three operettas, *The Two Majors* (1877), *Mock Turtle* (1881), and *The Head of the Poll* (1882); a dramatic cantata, *Liberty*, 1882; cantata for female voices, *Buttercups and Daisies;* church music; Symphony in C minor; overture, *The Holiday;* quartets, choruses, songs, etc. His most popular work is *Song of the Vikings*.

Farmer, JOHN, died about 1601. Composer of madrigals. Hardly anything is known of his life, but it appears that for some time he was organist of Dublin Cathedral, and that about 1599 he came to London. In addition to his madrigals, he also produced settings of old psalms.

Farrant, RICHARD, English composer, born about 1530; died Nov. 30, 1580. Gentleman of the Chapel Royal until 1564; master of choristers, St. George's Chapel, Windsor, 1564–9; again gentleman of the Chapel Royal, 1569–80; organist and lay-vicar, St. George's Chapel, Windsor. Works: Services in G minor, D minor, and A minor. Anthems: *Call to Remembrance, Hide not Thou Thy Face.* His authorship of *Lord, for Thy Tender Mercies' Sake*, has recently been seriously questioned.

Fesca, FRIEDRICH ERNST, composer, born at Magdeburg, Feb. 15, 1789; died at Carlsruhe, May 29, 1826. His elementary studies in counterpoint were under Pitterlin, conductor of the Magdeburg Theatre. When Pitterlin died, he became a pupil of Auguste Eberhardt Müller at Leipzig. In 1806 he was in the private band of the Duke of Oldenburg, but in the following year became solo violinist under Reichardt at Cassel, where he remained for six years. Here, too, he composed his first seven quartets and first two symphonies. In 1814 he was appointed solo violin, and in the following year concertmeister, to the Duke of Baden at Carlsruhe. During the next eleven years he wrote two operas (*Cantemir* and *Leila*), overtures, quartets, quintets, chorales, psalms and other sacred music. Perhaps there is a lack of depth in his work, but much of it has a grace and elegance highly attractive.

Festa, COSTANZO, an early composer of the Roman school, was born about the end of the 15th century (1490 ?). A member of the pontifical choir in 1517, he died April 10, 1545. He came to be a maestro at the Vatican.

His nomination for the post was so far singular that he was at that time the only Italian in a similar position throughout the peninsula. His genius cannot be doubted. Dr. Burney, who had taken great trouble in scoring a number of Festa's madrigals, was astonished at the rhythm, grace, and facility of them. His best known madrigal is *Down in a Flowery Vale.*

Fétis, FRANÇOIS JOSEPH, born at Mons, Belgium, Mar. 25, 1784; died at Brussels, Mar. 26, 1871. A distinguished writer on music. The son of an organist, he learned to play the violin, piano, and organ, and finished his studies at the Conservatoire at Paris. His *Biographie Universelle des Musiciens* (1st ed. Paris, 1835–44) is an indispensable reference book (it was supplemented in 1878 and 1880 by Pougin). He was also the author of a valuable *Histoire Générale de la Musique* (1869–75), and of numerous treatises upon musical theory. He composed much music for the piano, and some overtures, symphonies, and operas, but it is not as a composer that he is remembered.

Field, JOHN, composer and pianist, born at Dublin, July 16, 1782; died at Moscow, Jan. 11, 1837. Sprung from a family of able musicians. At an early age he became a pupil of Clementi, with whom he went in 1802 to St. Petersburg, where he settled down as a teacher (also later at Moscow), and soon became famous. He returned to London in 1832, where he gave a number of concerts with much success at the Philharmonic Society. His highest achievement was displayed in his nocturnes, which became models for Chopin (of the twenty now so-called nocturnes, only twelve had that name given them by their composer). He wrote besides, for
the pianoforte, seven concert
four sonatas, one quintet, t
divertissements (pianoforte, t
violins, flute, viola, and bas
variations for two to four hand
rondos, etc.

Flotow, FRIEDRICH, FRE
HERR VON, composer, bor
April 27, 1812; died Jan. 2
1883. His first noteworthy com
position was in 1839, with *L*
Naufrage de la Méduse (joint
with Piloti and Grisar); th
Flotow rewrote under the tit
Die Matrosen. Among his mo
fortunate ventures were the oper
Alessandro Stradella, Hambur
1844; and *Martha,* Vienn
1847. Flotow's music is Frenc
rather than German; its rhythm
graceful and piquant. *Marth*
and *Stradella* are both popular.

Franck, CÉSAR AUGUST
born at Liège, Dec. 10, 1822
died at Paris, Nov. 8, 189
At first he attended the Liè
Conservatoire, and then that
Paris, where he was a pupil
Zimmermann (pianoforte). Aft
Benoist's retirement Franck su
ceeded him as professor of th
organ at the Conservatoire an
organist of St. Clotilde. H
works are principally orga
music, chamber music, and song
but his larger works includ
Les Béatitudes (symphonic poem
Hulda (opera, 1894), *La R*
demption (oratorio).

Franco, MAGISTER (Franc
de Colonia, Franco Leodiensi
Franco Parisiensis—Franco
Cologne, Franco of Lièg
Franco of Paris). Though th
claim of Magister Franco t
the honour of having writte
the earliest known dissertatio
upon measured music has bee
very generally admitted, th
confusion which prevails wit
regard to his personal identit
has been increased rather tha
diminished by the endeavours
successive historians to set th
question at rest. If we are t

accept the contradictory theories that have been handed down to us since the times of Burney and Hawkins, we shall find it impossible to avoid the conclusion either that three distinct Francos flourished at different epochs, in Cologne, Liège, and Paris, or that a certain Magister Franco held scholastic appointments in those three cities at impossibly distant dates. The musical tracts attributed to Franco are: (1) *Ars Magistri Franconis de Musica Mensurabili*; (2) *Magistri Franconis Musica*; (3) *Compendium de Discantu, tribus capitibus.*

Franz, ROBERT (VON KNAUTH), born at Halle-am-Saale, June 28, 1815; died there, Oct. 24, 1892. Song-writer. His compositions are marked by much evident thought, and he is generally esteemed one of the best song-writers of his day. He first studied under Dessau, and completed his musical knowledge under Friederich Schneider, 1835. In 1837 he returned to Halle, where he devoted himself to the study of Bach and Handel. Among his achievements are his editions of Bach and Handel's works: the *St. Matthew Passion, Magnificat, Funeral Ode.*

Fumagalli, POLIBIO, born at Inzago, Oct. 26, 1830; died 1900. Pianist and composer, but chiefly known by his organ onata.

Fux, JOHANN JOSEPH, born n the hamlet of Histenfeld, near Gratz, in Styria, in 1660; died at Vienna, Feb. 13, 1741. In 696 he was appointed organist o the ecclesiastical foundation Zu den Schotten,' in Vienna. In 698 he became court composer; n 1705 second, and in 1712 first, apellmeister to the cathedral of t. Stephen. In 1713 he was ppointed vice-capellmeister, and n 1718 head capellmeister, to he court. To the king of the Romans, Archduke, afterwards Emperor, Joseph I., he dedicated his first *opus, Concentus musico-instrumentalis*, in seven partitas, 1701, and the *Missa Canonica*, 1718; and to the Emperor Charles VI., his most important work, *Gradus ad Parnassum*, 1725. His opera *Costanza e Fortezza* was written for the coronation of the emperor. Among his best pupils were Tuma, Muffat, Zelenka, and Wagenseil.

Gade, NIELS WILHELM, born at Copenhagen, Feb. 17, 1817. Violinist, composer. Received instruction from Wexschall, Berggrun, and Weyse, and joined the royal orchestra at Copenhagen as violinist, where he soon attained a rare degree of mastery in instrumentation. His *Ossian* overture won the approval of Spohr and Schneider, and brought him, in 1841, the prize awarded by the Copenhagen Musical Union. He soon after secured the royal favour, which brought with it a royal stipend. He moved to Leipzig, where he was introduced to a musical public by Mendelssohn. His first symphony (1843) and the cantata *Comala* (1846) were produced at Leipzig. He visited England in 1876 to conduct his *Zion* and the *Crusaders* at the Birmingham Festival.

Gadsby, HENRY, born at Hackney, Dec. 15, 1842; entered St. Paul's choir in 1849, remaining till 1858. He received instruction in harmony from W. Bailey, the then master of the boys; his further instruction was due to his own perseverance. In 1884 he succeeded Hullah as professor of harmony at Queen's College, London; is also professor at the Guildhall School of Music. He has written several cantatas—*e.g. The Lord of the Isles* and *Columbus*; overtures—*Andromeda, The Golden Legend*, and *The Witches' Frolic.*

Garcia, Manuel, born at Madrid, Mar. 17, 1805; died in London, at the age of 101, in 1906. After leaving the stage in 1829, he devoted himself entirely to teaching singing, gaining high estimation from his pupils. He invented the laryngoscope, for which he was named *Dr. Med. hon. causa* by the Königsberg University. Jenny Lind is to be numbered among his successful pupils.

Garrett, George Mursell, Mus.D., composer and organist, born at Winchester, June 8, 1834: died at Cambridge, April 8, 1897. His father was master of the choristers at Winchester Cathedral. At the age of ten he entered the choir of New College, Oxford, where he studied under Dr. S. Elvey until 1848. Returning to Winchester, he acted as assistant to Dr. S. S. Wesley for some years. Accepted the post of organist at the cathedral of Madras, returning to England at the end of three years to take up his appointment as organist at St. John's College, Cambridge. He took the degree of Mus.B. in 1857, and that of Mus.D. some ten years later. Six years subsequently he succeeded J. L. Hopkins as organist to the University. In Nov. 1878, by grace of the senate, he received the degree of M.A., *propter merita*, a distinction which had never been previously conferred on a musician who did not fill a professorial chair. His compositions include the *Shunammite*, a sacred cantata. It is chiefly as a composer of services that he has won repute.

Gauntlett, Henry John, born July 9, 1805; died Feb. 21, 1876. Originally intended for the law, he for some time studied both music and law with assiduity. Attwood wished to take the young man under his care, but his father declined. He obtained the post of organist of St. Olave's, Southwark, 1827. Ten years subsequently he commenced his advocacy of a reform in organ-building. With the assistance of Hill, the organ-builder, he succeeded in introducing the C organ, instead of the earlier F and G, old style.

German (Jones), J. Edward, born at Whitchurch, Shropshire, Feb. 17, 1862. Entered the Royal Academy of Music in 1880 as an organ student, but the following year took up the study of the violin. In 1885 he won the Charles Lucas medal for composition (a setting of the *Te Deum*). His most prominent works are: operetta, *The Rival Poets*, Royal Academy of Music, July 1886; *Incidental Music to Richard III.* Globe Theatre, 1889; *Henry VIII.*, Lyceum, 1892; *The Tempter*, H. A. Jones, Haymarket, 1893; *Romeo and Juliet*, Lyceum, 1895; *As You Like It*, for Mr. Alexander. Besides the above works, a fair amount of orchestral music stands to his credit.

Gibbons, Orlando, born at Cambridge, 1583; died at Canterbury, June 5, 1625. One of the most important of early English composers. He won the degrees of Mus.B. at Cambridge, in 1606, and Mus.D., in 1622, at Oxford. His printed works are *Fantasies à 3* for viols (1610, the oldest engraved musical work in England; see Verovio); pieces for the virginal, in the *Parthenia* collection, 1611; madrigals and motets à 5, 1612; church compositions. A selection of pieces for the piano solo appeared in Augener's edition.

Gladstone, Dr. Francis Edward, born at Summertown, near Oxford, Mar. 2, 1845. Honorary member of the Royal Academy of Music. He is also a composer for the Roman

Catholic church. Pupil of S. S. Wesley. He excels as an organist, and has held many posts (Brighton, Chichester, Norwich, London, Weston-super-Mare among the number).

Glazounow, ALEXANDER CONSTANTINOVITCH, born at St. Petersburg, August 10, 1865. Before he was thirteen, showed a great aptitude for composition. In 1879 he became acquainted with Balakirev, who advised him to continue his general culture, and subsequently to study privately with Rimsky-Korsakov. Glazounow is endowed with a phenomenal musical memory, which materially assists him in reconstruction with the smallest details. His first symphony, composed at sixteen, was given by Balakirev at one of the concerts of the Free School in 1882. Glazounow made his first appearance as a conductor at the Paris Exhibition, 1889. He has frequently acted in that capacity at the Russian Symphony Concerts, St. Petersburg, and he conducted his Fourth Symphony at the London Philharmonic, 1889. In 1900 he was appointed professor at the St. Petersburg Conservatorium, where he takes the class for instrumentation and score-reading.

Gluck, CHRISTOPH WILLIBALD, RITTER VON, German composer, born at Weidenwang, near Neumarkt, Upper Palatinate, July 2, 1714; died at Vienna, Nov. 25, 1787. Studied at Prague, 1732. Member of the private band of Prince Melzi, Vienna, 1736. Went with that prince to Milan, where his musical education was completed. Visited London in 1745, where he was engaged at the Haymarket Theatre as composer. Subsequently settled in Vienna, as director of opera, till 762. Became singing master to Marie Antoinette, and eventually settled in Paris, 1774. His first opera, *Artaserse*, produced at La Scala in 1741, brought him early success, and was succeeded by numerous other works. The following are those on which his fame rests: *Orfeo ed Euridice*, Vienna, Oct. 5, 1762; *Alceste*, Vienna, Dec. 16, 1766; *Iphigénie en Aulide*, Paris, April 19, 1774; *Armide*, Paris, Sept. 23, 1777; *Iphigénie en Tauride*, Paris, 1779.

Godard, BENJAMIN LOUIS PAUL, born at Paris, Aug. 18, 1849; died at Cannes, Jan. 10, 1895. Studied at the Paris Conservatoire under Reber (harmony) and Vieuxtemps (violin), but in time devoted himself to composing. After producing numerous songs, violin pieces, and some orchestral music, he (bracketed with Th. Dubois) gained the prize at the musical competition instituted by the municipality of Paris with his *Tasso*, 1878, his chief work. His other important works are: *Scènes Poétiques*, 1879; a symphony, 1880; *Symphonie Orientale*, 1884; and *Symphonie Légendaire*, 1886. He is perhaps best known in England by his songs and his *Lanterne Magique* suite. His operatic works, with the exception of *La Vivandière*, are little known in England.

Goetz, HERMANN, born at Königsberg, Dec. 17, 1840; died 1876. Of Jewish descent, and possessed of remarkable musical powers. In 1860 he entered the Stern Conservatorium, Berlin, under Bülow (for pianoforte) and Ulrich (for composition). About 1870, owing to ill-health, he retired from active life, devoting himself to composition. The outcome was his successful opera, founded on Shakespeare's *Taming of the Shrew*. This was produced at Mannheim in Oct. 1874, under the direction of

Ernst Frank, and secured immediate favour with the public. It was subsequently repeated at most of the German operatic centres. The success of this work brought Goetz's other compositions into prominence—viz. his fine symphony in F, his concertos for violin and pianoforte, and his psalm, *By the Waters of Babylon.*

Goltermann, GEORGE EDUARD, born at Hanover, 1824, was the son of an organist. He studied the violoncello at first under Prell, and afterwards under Meuter of Munich, where he studied composition under Lachner. In 1850 to 1852 he toured as a violoncellist. A 'cello concerto and other effective pieces gained considerable popularity. He died at Frankfort, Dec. 29, 1898. His works include a symphony and several overtures.

Goss, SIR JOHN, born at Fareham, Hants, Dec. 27, 1800 ; died at Brixton, May 10, 1880. At the age of eleven he became a chorister at the Chapel Royal, under John Stafford Smith, and, after leaving the choir, became a pupil of Attwood. Held the post of organist at the following churches: Stockwell Chapel, 1821; St. Luke's, Chelsea, 1824 ; and, in 1838, succeeded Attwood as organist of St. Paul's Cathedral. On the death of William Knyvett, in 1856, Goss was appointed one of the composers to the Chapel Royal. He was knighted in 1872, and shortly after resigned his position at St. Paul's. The honorary degree of Doctor of Music was conferred upon him at Cambridge in 1876. His compositions consist mainly of services and anthems, chants, hymn tunes, glees, songs, and orchestral pieces. He wrote twenty-seven anthems, the best of which are: *If we believe,* written for the funeral of the Duke of Wellington; *Praise the Lord, O my soul ; The Lord is my strength ;* and *T*
Wilderness.

Gounod, CHARLES FRANÇOI
born at Paris, June 17, 1818
died there, Oct. 17, 1893. O
of the foremost of French cor
posers. He studied counterpoi
at the Conservatoire und
Halévy, and composition und
Paër and Lesueur. In 1839
was awarded the Grand Pr
de Rome for his cantata, *Fe*
nand ; and during his thre
years' sojourn in Rome he studie
the style of Palestrina. In 18
he first produced an oper
Sapho, which was not successfu
His next opera, in 1854, wa
La Nonne Sanglante. He wrot
some antique choruses to Po
sard's *Ulysse,* but with po
results. *Le Médecin malgré lu*
1858, did not bring him cred
but the following year, 185
his *Faust* made a lasting reput
tion. *Philémon et Baucis,* 186
repeated in London, 1890 ; *L*
Reine de Saba, 1862 ; *Mireill*
1864; *La Colombe,* 1866; in 186
Roméo et Juliette, which proved
success. His subsequent opera
of less value, were *Cinq Mar*
1877 ; *Polyeucte,* 1878 ; this le
up to his last, which did not ful
his hopes—*Le Tribut de Zamor*
1881. During the war of 187
Gounod came to London, where h
established the Gounod Choi
Two masses, *Angeli Custodes,* an
Messe Solennelle Ste.-Cecile (1882
Stabat Mater ; The Redemptio
(1882); and *Mors et Vita* (188
are among his compositions. H
songs, *Nazareth, There is*
Green Hill, and *O Divine R*
deemer are very popular.

Graham, GEORGE FA
QUHAR, born at Edinburgh, De
29, 1789 ; died there, Mar. 1
1867. In 1815 he acted
joint secretary to the Edinburg
Musical Festival. Then for
time he removed to Italy. H
works comprise twelve piec
of vocal music with accompan

nents for the pianoforte. These vere inscribed to the memory of Iaydn in 1811.

Graun, KARL HEINRICH, ierman composer, born at Wahenbrück, near Dresden, May 7, 701; died at Berlin, Aug. 8, 1759. 'upil at the Kreuzschule, Dresen, 1713 to 1720; studied under irundig (voice) and Chr. Petzold (organ and pianoforte), and ang in the Rathcapelle as soprano. His first opera, *'ollidoro* (1726), produced at runswick, had a measure of iccess. In 1735 the Crown rince Frederick ('the Great') iduced him to go to Rheinsberg, here he set to music many antatas written by his gifted atron. At Frederick's succeson, he was commissioned to stablish Italian opera in Berlin, which he was made capelleister. For this company he omposed twenty-eight operas, nong them *Rodelinda*, 1741; *rtaserse*, 1743; *Catone in tica*, 1744; *Adriano in Siria* id *Demofoonte*, 1746; *Semimide*, 1754; and *Merope*, 1756. is as a composer of church usic that Graun is best iown to-day; his Passion atorio, *Der Tod Jesu*, 1755, is ill an annual performance at erlin (by virtue of a bequest); s *Te Deum* (in commemoration the battle of Prague) is a ry fine work. His other works clude two cantatas (Passion), out twenty-five other church ntatas with orchestra, and ndry Latin motets *à 4 voci cappella.*

Greene, MAURICE, Mus.D., rn at London about 1695; ed Dec. 1, 1755. He received s early musical education as a orister of St. Paul's Cathedral der Charles King. On the eaking of his voice, he was ticled to Richard Brind, then ganist of St. Paul's. He soon de his mark as an organist and student in composition. In 1730, on the death of Dr. Tudway, Greene was elected professor of music in the University of Cambridge, receiving the degree of Mus.D. at the same time. His works comprise two oratorios —*Jephthah*, 1713, and *The Force of Truth;* a dramatic pastoral, *Florimel*, 1737; and a collection of some forty anthems, etc.

Grétry, ANDRÉ ERNEST MODESTE, Belgian composer, born at Liège, Feb. 11, 1741; died at Montmorency, Sept. 24, 1813. Was a chorister in the church of St. Denis, Liège, 1747. Studied under Moreau and Casali. Visited Rome, 1759; settled in Paris, 1767. Inspector of Paris Conservatoire, 1795. Member of the Institute, 1798. Chevalier, Legion of Honour, 1802. Napoleon also granted him a pension of 4,000 francs in compensation for losses during the Revolution. Grétry produced fifty operas, but the remembrance of only two lingers—*Zémire*, and *Richard Cœur de Lion*, 1784; the rest are forgotten. His other works are: six symphonies for orchestra; sonatas and quartets; various; some masses and other church music.

Grieg, EDVARD HAGERUP, born at Bergen, Norway, June 15, 1843; died 1907. Pianist and violinist. On the recommendation of Ole Bull, he was sent to the Leipzig Conservatorium. He studied counterpoint under Hauptmann and Richter, composition under Reitz and Reinecke, and the pianoforte under Wenzel and Moscheles. He left Leipzig to study under Gade in Copenhagen. In 1867 Grieg founded a musical union in Christiania, and remained its conductor till 1880. His first appearance in England was at the Philharmonic Concert of May 3, 1888, conducting his op. 34 at the same concert. On this visit his wife accompanied him, and her singing of his songs made such an impression in private that the husband and wife were persuaded to give a joint recital of pianoforte and song on May 16, and to appear at the Popular Concerts. In 1889 they came once more to England. In 1894 the composer received the honorary degree of Mus.D. at Cambridge. The following compositions are from a long list of his works: *Humoresken; Romanzen und Balladen; Lyrische Stückchen;* sonata for pianoforte and violin in G; *Sigurd Jorsalfar; Landerkennung; Der Einsame; Aus Holberg's Zeit; Peer Gynt,* suite No. 1, orchestra; piano concerto in A minor.

Grove, SIR GEORGE, born at Clapham, Surrey, Aug. 13, 1820; died at Sydenham, May 28, 1900. Writer on music. Trained as a civil engineer, which calling he followed until he was appointed secretary of the Crystal Palace on its erection in 1851–2. After working on Smith's *Dictionary of the Bible,* he took a leading part in the establishment (1865) of the Palestine Exploration Fund. In the meantime he had been taking an increasing part in musical activities, and for about forty years he contributed most of the analytical programmes of the Crystal Palace Saturday concerts. His analyses of Beethoven were expanded into the well-known book on *Beethoven and His Nine Symphonies* (1896). In 1873 he resigned from the Crystal Palace (although he continued to work on the programmes) to edit the famous *Dictionary of Music and Musicians* for Messrs. Macmillan. This commenced to appear in 1879. He was prominent in the establishment of the Royal College of Music, and was appointed its first director in 1882. He was knighted on the occasion of its opening in 1883. In addition to the books mentioned, he made many other important contributions to musical and general literature.

Guido d'Arezzo or GUIDO ARETINUS, famous as a reformer of musical notation and vocal instruction. Born at Arezzo, Italy, about 995; died (probably) at Avellano, about May 17, 1050. He became a monk in the monastery of Pomposa (Benedictine), near Ferrara. His superior musical understanding aroused the jealousy of the brethren, and also of the abbot. He left the monastery and became a wanderer, disseminating his new ideas at various places, finally repairing to the Benedictine monastery of Arezzo. His fame eventually arrested the attention of Pope John XIX., who called him to Rome, in order that his novel system of teaching might be known to his holiness. It is probable that his visit to the Pope led to his becoming prior of the Camaldolite fraternity at Avellano, where he died. Guido considerably developed the staff, and introduced a system of solmization, from which are derived the syllables used to-day by adherents of the tonic sol-fa system of teaching music.

Guilmant, FELIX ALEXANDRE, organist and composer, born at Boulogne, Mar. 12, 1837; died 1911. He took to the organ at an early age, and before he was seventeen was organist of St. Joseph's; in 1857, maître de chapelle of St. Nicholas; and, shortly after, professor of solfeggio in the local école communale. In 1860 he became for some months the pupil of Lemmens, who heard him play, and was struck by his ability. In 1871 he removed from Boulogne to Paris, and was appointed organist to the church of Trinité. He greatly impressed the general public during the Paris Exhibition of 1878. He was one of the leading organists of France. Published, for his instrument, a symphony (with orchestra), seven sonatas, and many concertos. He was remarkable for his organ improvisations, and was no stranger to England, having played at the Crystal Palace, at Sheffield, and many other places.

Gurlitt, CORNELIUS, born at Altona, Feb. 10, 1820; died there, June 17, 1901. Was a pupil of the elder Reinecke. He became organist of the principal church in Altona in 1864, and was made kgl. musik-director in 1874. His compositions include two operettas and a four-act opera, *Scheik Hassan*. He is chiefly known in this country as the composer of endless pianoforte pieces, written with great facility.

Halévy or LÉVI, JACQUES FRANÇOIS FROMENTAL ELIAS, French composer, born at Paris, May 27, 1799; died at Nice, Mar. 17, 1862. Entered the Paris Conservatoire, 1809. Gained a prize for solfeggio, 1810; second prize for harmony, 1811; second Grand Prix de Rome, 1816; second Grand Prix de Rome, 1817; gained Prix de Rome, 1819: was professor at the Paris Conservatoire, secretary to the Académie des Beaux Arts, and member of the Institute, 1836. His operatic works were very popular in their time, but are seldom or rarely performed now. The best known of these are *La Juive* (1835) (his masterpiece), and possibly *l'Eclair* (1835); and *Valentine d'Aubigny* (1856).

Hallé, SIR CHARLES (originally Carl Hallé), was born at Hagen, in Westphalia, April 11, 1819; died at Manchester, Oct. 25, 1895. Son of the town capellmeister, he was looked upon as an infant prodigy. He was under Rink at Darmstadt, 1835; went the following year to Paris, where he made quite a reputation, and for some years was in friendly association with Cherubini and Chopin, also with Liszt, Kalkbrenner, and others. In 1848 the revolution drove him to London, where he repeated his Parisian success, and became a fashionable teacher. In 1853 he was director of the 'gentlemen's concerts,' Manchester. In 1857 he established there the subscription concerts, with the famous Charles Hallé's Orchestra. He was also closely connected with the London Popular Concerts, giving Beethoven recitals as early as 1861. In 1880, he gave concerts in London, producing Berlioz's *Faust*. He conducted the second grand triennial festival at Bristol. Visited Australia with his wife (*née* Neruda), 1890–1. He became Mus.D. of Edinburgh University in 1884.

Handel, GEORGE FRIEDRICH, born at Halle, Lower Saxony, Feb. 23, 1685; died in London, April 14, 1759. The son of a barber-surgeon, a man who had not the slightest sympathy with any art, it became a matter of the greatest difficulty for the natural son of the Muses to get the least opportunity for developing his inborn talents. A chance visit to Weissenfels gave him the start for which his young soul yearned. Some friends on this occasion gave him a chance at the organ in the duke's chapel. He was lifted on to the organ stool, and, to the surprise of every one, he played in such a manner as to attract the duke's attention, who, on making inquiries, sent for both father and son. To the former he made such representations as to the genius of the boy that the father withdrew his opposition. He became a pupil of Zachau, organist at the cathedral at Halle. Here he studied composition in the forms of canon, counterpoint, and fugue. His master eventually admitted that the boy knew more than himself, so Handel was sent to Berlin (1696). At Berlin he met the composers Buononcini and Attilio Ariosti. From the latter he received kindness and admiration for his talents. He showed such wonderful powers of improvisation on both organ and harpsichord that the elector wished to attach him to his court and send him to Italy. At this time he worked hard to acquire the most solid knowledge of the art. In 1702 he obtained the appointment of organist to the Schloss-und Domkirche, Halle, entering the university of his native place the same year. In 1705, at Hamburg, Handel's first opera, *Almira*, was produced, followed in the same year by *Nero*, *Rinaldo*, *Daphne*, *Florinda*, and a German cantata on the Passion. The series of works which have immortalized Handel's name began when he was fifty-three years old. *Saul* and *Israel in Egypt* were performed in 1739. These were followed by *Ode on St. Cecilia's Day*, 1739; *L'Allegro, Il Penseroso, Il Moderato*, 1740; in 1742, *The Messiah*, *Samson* (1741); *The Dettingen Te Deum*, *Joseph*, 1743; *Semele*, 1744; *Belshazzar*, and *Hercules*, performed in 1745. He started in 1746 with the *Occasional Oratorios* and *Judas Maccabeus*, performed in 1747. These were followed by *Joshua*, 1747; *Solomon*, *Susanna*, 1748; *Theodora*, 1749; *Choice of Hercules*, 1750. His last oratorio was *Jephtha*, 1752. It was while engaged on this work that his eyes began to fail, and that cataract eventually deprived him of sight. He was buried in 'Poets' Corner,' Wes minster Abbey.

Hanslick, EDUARD, bor at Prague, Sept. 11, 1825. Write on music. Studied law an philosophy, and became a professor at the University c Vienna. For many years he wa a well-known musical critic His musical fame rests upon hi book, *Vom musikalisch-Schone* (1854, and many subsequen editions), which has been translated into various languages. A English translation, under th title of *The Beautiful in Musi* appeared in 1891. This wor forms a landmark in musica æsthetics. His contention i that music possesses no means fo representing definite feelings, an that beauty in music cannot therefore, depend upon emotion expression. His theory went to far, but served to check the prevailing sentimental ideas on th subject. A reply to his book i Ambro's *The Boundaries of Musi and Poetry*. He wrote severa other books on musical subjects.

Harding, HENRY ALFRED organist and composer, bor at Salisbury, July 25, 1855 He was a student under Abram Keeton, and C. W. Corfe. Became Mus.B., 1877, Mus.D. 1882, Oxford; examiner for the Incorporated Society of Musicians. His compositions include Psalm 106, for soli, chorus, and orchestra; an oratorio, *St. Thoma* (University ex. Mus.D.); a morning service in D, etc.

Hasse, JOHANN ADOLPH, dramatic composer, born at Bergedorf, Hamburg, Mar. 25, 1699; died at Venice, Dec. 16, 1783. A most remarkable musician. At eighteen years of age he went to Hamburg, where his musical talent and fine tenor voice attracted the notice of Ulrich König, a German poet attached to the Polish court. He was engaged by Keiser as tenor singer at the Brunswick Theatre. His first opera, *Antigonus*, was produced successfully. In 1724 he went to Italy for a course of study under Porpora, whom he quickly left, and sought the kindly aid of Alessandro Scarlatti. Another opera of his, *Sesostrato*, was soon forthcoming, and was performed in Naples, 1726. He was now the most popular composer of the day. In 1728 he produced *Attalo, Re di Bitinia*. On the occasion of his visit to London, where Handel was holding the town, he arrived only to recognize Handel's superiority, which he did not attempt to contest. His last opera, *Ruggiero*, was produced for the marriage of the Archduke Ferdinand. The last ten years of his life were spent in Venice.

Hauptmann, MORITZ, German composer and theorist, born at Dresden, Oct. 13, 1792; died at Leipzig, 1868. Studied the violin under Scholz, and harmony and composition under Grosse, and subsequently under Moracchi. He perfected himself in the violin and composition at Gotha, 1811, where Spohr was concertmeister. In 1842 Mendelssohn recommended him for the appointment of cantor and musik-director of the Thomaschule, and professor of counterpoint and composition at the new Conservatorium at Leipzig. Among his pupils are to be numbered Joachim, Von Bülow, Cossmann, the Bachs, Sullivan, Cowen, etc. In early life he wrote chiefly instrumental music, onatas, duos, and quartets, all etraying the influence of Spohr. One of his first efforts was an opera, *Mathilde* (1826), which was repeatedly performed at Cassel.

Hawkins, SIR JOHN, born t London, Mar. 30, 1719; ied May 21, 1789. Musical hisorian. He studied law, and practised this profession for a time. Marrying a lady possessed of a considerable fortune, he was enabled to devote himself to music. For sixteen years he worked upon his *General History of the Science and Practice of Music* (5 vols., 1776). Burney's *General History of Music* appeared about the same time, and contemporary opinion put Burney first. This decision, however, has since been reversed. His history, although inaccurate, is painstaking and scholarly, and upon it his fame rests.

Haydn, FRANZ JOSEPH, born at Rohrau, in Austria, about Mar. 31 or April 1, 1732; died at Vienna, May 31, 1809. When about eight years old, he entered the cantorei of St. Stephen's, Vienna, where he passed the remaining years of his studies. About 1748 his voice ceased to be available for singing, and he was soon removed, to find himself almost friendless in the world. He secured a few pupils, and, by the aid of a friendly loan, took a home in the old Michaelerhaus in the Kohlmarket. Here he came to know the master, Emanuel Bach, whom he made his model. Having acquired Bach's first six clavier sonatas, he mastered their style in so satisfactory a manner that the great composer sent him word that *he* alone fully understood his writings and knew how to use them. About this time (1751–2), he composed his first mass in F (No. 11 in Novello's edition). As years went on, Haydn had forgotten its very existence, when, to his great delight, he discovered it in his old age, and inserted additional wind parts. At this time, too, he met Gluck, who advised him to visit Italy. On his return to Vienna in 1756, his fortune became bettered, as he found engagements both as performer and teacher. Soon after this, Paul Anton Esterhazy, the then reigning prince, having heard his symphonies, secured Haydn as his second capellmeister under Werner, who was growing old. After his appointment he set out for Eisenstadt in Hungary, the country seat of his new master. Although Werner was apt to abuse Haydn, calling him a 'mere fop,' and 'scribbler of songs,' Haydn had a high opinion of Werner. In 1766 we find the *Wiener Diarium* speaking of Haydn as 'our national favourite.'

Prince Esterhazy's musical establishment visited Vienna in Mar. 1769, for the first time, and, under Haydn's direction, gave a performance of his opera, *Lo Speziale* (composed 1768), at the house of Freiherr von Sommerau. On their second visit, in the summer of 1777, they performed at Schönbrunn an opera and a marionette-opera of Haydn's. In 1771 Haydn composed a *Stabat Mater* and a *Salve Regina*. In 1775 followed his first oratorio, *Il Ritorno di Tobia*. To this period belong four masses—in G, 1772; in C, *Cäcilienmesse;* in E♭, with organ obbligato; and in B♭, with organ solo (No. 7, 5, 12, 8, in Novello's edition). In his sixtieth year (1792) Haydn had as his pupil Beethoven. He was over sixty-five years of age when he wrote *The Creation* and *The Seasons*. Haydn's immense importance in the history of music is owing to his having created the modern forms of instrumental music.

Hayes, PHILIP, Mus.D., composer, born April 1738; died Mar. 19, 1797. Son of Dr. William Hayes, from whom he received his musical instruction, and graduated Mus.B. at Oxford, 1763. He succeeded Richard Church as organist of New College, Oxford, and later, was appointed organist of Magdalen College and professor of music in the university. He proceeded Mus.D. Nov. 6, 1777. A new appointment occurring, he accepted the post of organist at St. John's College, and at this time composed several anthems, an oratorio, and his ode for St. Cecilia's Day, *Begin the Song*, all highly approved.

Hayes, WILLIAM, Mus.D., born at Hanbury, Worcestershire, Dec. 1706; died at Oxford, July 27, 1777. Was a chorister in Gloucester Cathedral, where he was articled to William Hine, and ere long his fame as an organist became widespread. He conducted the Worcester Festival in 1734. He was appointed organist and master of the choristers at Magdalen College, Oxford. The following year he graduated Mus.B. He succeeded Richard Goodson as professor of music in the university, 1742. His two canons, *Alleluja* and *Miserere Nobis*, and his glee *Melting airs soft joys inspire*, won for him each a prize from the Catch Club.

Heller, STEPHEN, born at Pesth, May 15, 1815; died at Paris, Jan. 14, 1888. Was placed at the age of ten under Anton Halm, a famous pianoforte teacher in Vienna. In 1829 he undertook with his father a great concert tour through Germany, and on his return settled at Augsburg until 1848. From here he went to Paris, where he became intimate with Chopin, Liszt, Berlioz, and others. He now had attained fame as a concert player and teacher; his compositions, on the other hand, made way but slowly, although Schumann had already spoken favourably of them. Heller's works are mainly for the pianoforte, and occupy an important position; but very little of his music is now popular. His compositions are remarkable for their characteristic titles:

Dans les Bois, op. 86, 128, 136; *Nuits blanches*, op. 82; *Promenades d'un Solitaire*, op. 78, 80, 89; *Voyage autour de ma Chambre*, op. 140; *Tablettes d'un Solitaire*, op. 153.

Helmholtz, HERMANN LUDWIG FERDINAND, born at Potsdam, Aug. 31, 1821; died at Charlottenburg, Sept. 8, 1894. Was professor of physiology, anatomy, and natural philosophy at Königsberg, Bonn, Heidelberg, Geheimrath, and Berlin successively, and rector of the last-named university in 1877. Known to musicians by his book *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, 1863; English translation, 1875 and 1885. In this he established for the first time a complete scientific basis for the laws of music.

Henschel, ISIDOR GEORG, born at Breslau, Feb. 18, 1850. A distinguished concert baritone singer and tasteful composer. He studied under Göetze and Richter at the Leipzig Conservatorium, 1867–70. His further training was under Schulze and Kiel. From 1881–4 he was conductor of the Symphony Concerts at Boston, but settled in London, 1885, where he established the London Symphony Concerts. Later he taught at the Royal College of Music. His compositions include a suite in canon form for stringed orchestra; a *Zigeuner* Serenade for orchestra; Psalm 130 for chorus, soli, and orchestra; and many songs and part-songs.

Henselt, ADOLF VON, 1814–89, born at Schwabach, Bavaria; an eminent pianist. Trained at Munich, studied under Hummel at Weimar and Sechber at Vienna, where he remained for some time. Appointed chamber virtuoso to the Empress of Russia, 1838, afterwards named inspector of musical instruction at the Imperial Institutes. Among his compositions stand out, *Poème d'amour; La Gondola: Frühlingslied*, op. 15; *Impromptu*, op. 17; *Ballade*, op. 31. Besides these he wrote a number of paraphrases de concert.

Hérold, LOUIS JOSEPH FERDINAND, born at Paris, Jan. 28, 1791; died Jan. 19, 1833. A pupil of Ph. E. Bach, and an esteemed pianoforte teacher. He entered in 1806 the pianoforte class of Adam at the Conservatoire; afterwards the harmony class of Catel; and in 1811 the composition class of Méhul. In less than two years he received the Prix de Rome. He had written several operas before 1819, amongst them *Les Rosières* (1817) and *La Clochette* (1817). His first essay was at Naples with his maiden opera, *La Gioventù di Enrico Quinto*, 1815. On his return to Paris, Boieldieu accepted him as colleague in an opera d'occasion (*Charles de France*), which proved successful; and in the same year (1816) the Opéra Comique brought out his first important work, *Les Rosières*, which created a furore. His next effort, *La Clochette*, maintained his reputation. Among his many efforts at dramatic composition may be mentioned the operas *Le Muletier*, 1823; *L'Asthénie;* and the opera d'occasion, *Vendôme en Espagne* (jointly with Auber); *Le Roi René* (1824) and *Le Lapin blanc*, both at the Opéra Comique. In these latter he approached Rossini's manner with doubtful advantage. His comic opera, *Marie* (1826), attracted public favour at once. After several failures he again made a hit with *Zampa*, which work crowned the edifice of his success. He had a hand with Auber, Batton, Berton, Blangini, Boieldieu, Carafa, Cherubini, and Paer in the 'manufacture' of the opera *Marquise de Brinvilliers. Le Pré aux Clercs*, written 1832, was performed for the thousandth time in 1871. In failing health, he began upon *Ludovic*, but died before its completion; it was finished by Halévy and produced in 1834.

Hesse, ADOLF FRIEDRICH, 1809–63, Breslau. Son of an organ builder, and pupil of Berner and Köhler, Breslau. In 1827 was second organist of St. Elizabeth's Church, and in 1831 first organist of the Bernhardinerkirche. He attracted much notice by his performances in the Church of St. Eustache, Paris, and at the Crystal Palace, London. His chief works are preludes, fugues, fantasias, études, etc., for the organ. He also wrote an oratorio (*Tobias*), six symphonies, overtures, cantatas, one pianoforte concerto, one stringed quintet, and two stringed quartets.

Hiles, HENRY, born at Shrewsbury, Dec. 31, 1826. Filled various positions as organist. From 1852–9 he was compelled to travel for the benefit of his health. He received the degrees of Mus.B., Oxon., 1862; and Mus.D., 1867. In 1876 he became lecturer on harmony and composition at Owens College, and in 1879 at the Victoria University. In 1893 he was appointed professor at the Manchester College of Music. He retired to Pinner (1904), where he died in October of the same year.

Hiller, FERDINAND VON, born at Frankfort, Oct. 14, 1811; died at Cologne, May 1885; distinguished conductor and writer on music; of Jewish descent. A pupil of Aloys Schmitt and Vollweiler (1825), and with Hummel at Weimar; also visited Vienna with Dehn. Made a name for himself as a
teacher, and as an interpre
of Beethoven. In 1839, with
help of Rossini, he brought
an opera, *Romilda*, with
nominal success. In 1840
was at Leipzig with Mendelsso
and there completed an orator
Die Zerstörung Jerusalems, p
duced in the same year at t
Gewandhaus. He conducted t
Opéra Italien (Paris) from 18
to Nov. 1852. He was a br
liant musician, conductor, a
teacher.

Hofmann, HEINRICH (KA
JOHANN), dramatic compos
born at Berlin, Jan. 13, 1842.
pupil of Kullak's Akadem
under Grell, Dehn, and Wuer
Became a noted pianoforte v
tuoso and teacher. His ope
Cartouche was a success
Berlin in 1869. His other oper
Der Matador (1872), *Arm*
(1872), *Donna Diana* (1886), a
the comic opera, *Lully*, we
all received with appreciatio
The secular oratorio, *Promethe*
(1896), and the cantata, *Se*
sind die Todten, all have t
sensuous charm and perfecti
of finish for which Hofman
music is celebrated.

Holbrooke, JOSEF (origi
ally JOSEPH HOLBROOK), born
Croydon, July 6, 1878. A stude
of the Royal Academy of Mus
Has since devoted himself e
tirely to composition, principal
as a composer of orchestr
music. His chief works compri
The Raven, 1900; *Ode to Victor*
The Skeleton in Armou
Ulalume (London Sympho
Concert, Nov. 1904); *Que*
Mab (Leeds Festival, 1904
The Mask of the Red Death; a
Dylan; an overture entitl
The New Renaissance, and thr
fantastic sets of variations
popular melodies: *Three Bli*
Mice, The Girl I Left Behi
Me, and *Auld Lang Syn*
Of his choral works the mo
important, perhaps, is *The Bell*

Hopkins, EDWARD JOHN, born June 30, 1818; died Feb. 1901. Was a chorister of the Chapel Royal under Hawes; in 1833 studied under Walmisley. He filled various posts as organist in London, and in 1843 was appointed to the Temple Church, where the service under his direction for fifty-five years gained a high repute. He composed many anthems, services, and other sacred works, including an entire volume of hymn-tunes. Joint author, with E. F. Rimbault, of *The Organ: its History and Construction*, 1870.

Horn, CHARLES EDWARD, born, June 21, 1786; died at Boston, Mass., U.S.A, Oct. 21, 1849; opera singer and composer. Made his first appearance in 1809. Went to America and produced several operas at the Park Theatre, New York. Having lost his voice, he turned his attention to teaching. Among his works are the oratorios *The Remission of Sin* (renamed *Satan*) and *Daniel's Prediction*; he also wrote a cantata, *Christmas Bells*, and twenty-six English operettas, 1810–30.

Hullah, JOHN PYKE, born at Worcester, June 27, 1812; died in London, 1884. He became a pupil of W. Horsley, and entered the Royal Academy of Music, 1832. Between 1836 and 1838 he produced the operettas *The Village Coquettes*, *The Barbers of Bassora*, and *The Outpost*. In 1841 he established at Exeter Hall a school of singing on Wilhem's system, for school teachers, which met with great success and grew to large dimensions. Between 1840 and 1860 not fewer than 25,000 persons attended Hullah's classes. In 1844 he was appointed professor of vocal music at King's College. From 1870 to 1873 he was conductor of the Royal Academy Concerts. In 1876 the University of Edinburgh conferred on him the degree of LL.D. As a composer he wrote songs, some of which, like *The Three Fishers* and *The Storm*, obtained great popularity. Numerous collections of vocal music were edited by him; but his most notable work is undoubtedly *History of Modern Music* (1862), followed by its sequel, *The Transition Period of Musical History*.

Humfrey, PELHAM, early English composer, born in London, 1647; died at Windsor, July 14, 1674. In 1660 a Chapel Royal chorister, and soon after became known as a composer. Charles II. sent him to Paris, in 1664, to study under Lully. He went also to Italy. While absent from home he was appointed a gentleman of the Chapel Royal. On the death of Captain Cooke, Humfrey was appointed his successor (1672), as master of the children. In August of the following year he shared a joint patent with Thomas Purcell, as composer in ordinary for the violins to his majesty. He composed several fine anthems, seven of which are printed, but without orchestral parts, in Boyce's *Cathedral Music*. Three sacred songs of his, also a dialogue, composed jointly with Blow, are printed in *Harmonia Sacra* (book ii., 1714). He composed two odes for the king's birthday, *Smile, smile again* and *When from his throne*; also an ode for New Year's Day, *See, mighty sir*. The Ariel songs in *The Tempest*, including his setting of *Where the bee sucks*, are very full of interest.

Hummel, JOHANN NEPOMUK, born at Pressburg, 1778; died at Weimar, 1837; son of music teacher. Mozart took an early interest in him and gave him lessons for two years. Became capellmeister of Schikaneder's theatre at Vienna. Toured

Denmark and England, but afterwards studied under Albrechtsberger and Salieri. Was deputy capellmeister to Prince Esterhazy, 1804–11. In 1816 he was called to Stuttgart as court capellmeister, but in 1819 exchanged for a like post at Weimar. His compositions are a faithful reflex of his mode of playing, full of flowery passages, rarely showing any warmth. They are chiefly for strings. In 1810 he wrote one of his four operas (*Mathilde von Guise*), and sundry cantatas. A great pianist and extemporaneous player.

Humperdinck, ENGELBERT, born at Sieberg on the Rhine, Sept. 1, 1854; died 1912. Pupil of the Cologne Conservatorium, and the Royal School of Music at Munich. Won the Mendelssohn scholarship in 1879. Went to Italy until 1881, when he gained the Meyerbeer scholarship. From 1885–7 was teacher at the Barcelona Conservatoire; returned to Cologne; became teacher at the Hoch Conservatorium, Frankfort. Among his compositions are the choral works *Das Glück von Edenhall*, and the opera *Hänsel and Gretel* (1894), and the wordless opera *The Miracle*, produced at Olympia, London, Dec. 1911.

Hünten, FRANZ, born at Coblenz, 1793; died 1878; pianoforte composer. Studied at the Conservatoire, Paris, with Pradher, Reicha, and Cherubini. Settled definitely in Paris, and became a fashionable teacher and favourite composer. Besides rondos, divertissements, and fantasias, he wrote a trio, two violin sonatas, and a method for the pianoforte.

Hurlstone, WILLIAM YEATES, pianist and composer, born in London, 1876. His mother was his first teacher for the pianoforte; in composition he received but little instruction. Nevertheless at the age of nine years he published a set of *Five Valses* for pianoforte solo, and at eighteen won a scholarship at the Royal College of Music. While at this institution he studied under Stanford for composition, and Ashton and Dannreuther for pianoforte. His published works include songs, part-songs, and pieces for violin and pianoforte.

Jadassohn, SALOMON, born at Breslau, Sept. 3, 1831; died at Leipzig, Feb. 1, 1902. Studied at home, Leipzig, under Liszt at Weimar, and again at Leipzig under Hauptmann. Became teacher of harmony, etc., at Leipzig Conservatorium, being appointed royal professor in 1893. He composed many symphonies, overtures, vocal works, and much chamber music; but he is best known by his theoretical works on harmony, counterpoint, canon and fugue, instrumentation, etc.

Jansa, LEOPOLD, born at Wildenschwert, Bohemia, 1794; died 1875. A noted violinist. Became a member of the imperial band at Vienna (1824), and in 1834 was conductor of music at the university. It was Jansa, together with Czerny, who played Beethoven's *Kreutzer Sonata* to the composer immediately after it was written. In 1849 he took part in a concert in London for the benefit of banished Hungarian insurgents, and was in consequence dismissed from Vienna. He left London in 1868. His most distinguished pupil was Madame Norman Neruda (Lady Halle).

Jekyll, CHARLES SHERWOOD, English organist and composer, born at Westminster, Nov. 29, 1842. Chorister, Westminster Abbey, under J. Turle. Studied under Jas. Coward and Sir G. A. Macfarren; organist of St. Paul's temporary church, Kensington, Dec. 1857; assistant organist at Westminster Abbey, 1860–75; organist, parish church of Acton, 1860; parish church, St. George's, Hanover Square, 1861; organist and composer to H.M. Chapel Royal, St. James's Palace, and Whitehall, Nov. 1876; grand organist to the United Grand Lodge of England (Freemasons), 1880–1. His compositions include a number of services, kyries, hymns, etc.

Jenkins, John, English composer, born at Maidstone, 1592; died at Kimberley, Oct. 27, 1678. He was a performer on the lute and lyra-viol, and other bowed instruments, and was one of the musicians to Charles I. and Charles II. As a composer he was unusually voluminous, producing many 'Fancies,' and what he called 'Rants.' Many of his more popular productions are to be found in Playford's publications, *Musick's Handmaid*, *Apollo's Banquet*, etc.

Jensen, Adolph, composer, born at Königsberg, 1837; died at Baden-Baden, 1879. Pupil of Ehlert and F. Marpurg. Visited Russia in 1856; returned to Germany, where for a short period he was capellmeister at Posen. From 1866 to 1868 he was teacher of the piano at Tausig's school. At his death the score of an opera, *Turandot*, was found unfinished; W. Kienzl completed it. Jensen was a very original and emotional writer. The following are best known of his numerous compositions: Fantasiestücke, for pianoforte; Romantische Studien, for pianoforte; songs (Liebeslieder); *Jagdscene*, for pianoforte; *Der Scheidenden*, two romances, for pianoforte; *Wanderbilder*, for pianoforte; Lieder and Tänze; *Alt Heidelberg*, concert aria for bass or baritone; *Scènes Carnavalesques*, for pianoforte; *Abendmusik*, pianoforte duet.

Jensen, Gustav, born at Königsberg, Dec. 25, 1843. A pupil of his father and brother. Under Joachim's guidance, became a capable violinist. He was appointed teacher of harmony and counterpoint at the Cologne Conservatorium in 1872; and died there, Nov. 26, 1895. He wrote a quantity of good chamber music, and his useful editions of old violin music, under such titles as *Classische Violin Musik*, are well known.

Joachim, Joseph, violinist; born at Kitsee, near Pressburg, June 28, 1831; died 1907. He was of Jewish parentage. Studied at the Conservatorium, Vienna, under Böhm, 1838; and at Leipzig, under David and Hauptmann; played in orchestra at Gewandhaus Concerts, 1843–50; director of the Chapel Royal, Hanover, 1853–66; member of the senate of the Berlin Academy, 1869; director of School of Instrumental Music, Berlin, 1868; visited London, played at Philharmonic Concert, May 27, 1874, and annually from that date. Given the degree Mus.D., Cantab., 1877. Works: op. 1, andantino and allegro scherzoso for violin and orchestra; op. 2, three pieces for pianoforte and violin; op. 3, concerto in G minor, for violin and orchestra; op. 4, overture, *Hamlet*, for orchestra; op. 5, three pieces for violin and pianoforte; op. 6, overture, *Demetrius*, for orchestra; op. 7, overture, *Henry IV.*, for orchestra; op. 8, overture to a play by Gozzi (MS.); op. 10, variations on original theme for viola and pianoforte; op. 11, Hungarian concerto for violin and orchestra; op. 12, notturno for violin and orchestra, in A; op. 13, overture (Kleist) for orchestra; op. 14, Sena der Marfa for contralto solo and orchestra (Schiller's *Demetrius*). Other miscellaneous music, published and in MS. He is probably better known by his numbers 3 and 11, the latter of which has achieved a great measure of popularity.

Jommelli, NICOLO, opera composer, born at Aversa, near Naples, Sept. 11, 1714; died at Naples, Aug. 28, 1774. He was the foremost in a long list of contemporary composers who flourished during the first half of the 18th century. At sixteen he was the pupil of Feo, but later studied vocal music with Prato and Mancini, while Leo gave him lessons in composition. In 1740 he went to Rome at the instance of the Cardinal Duke of York, and while there he produced two operas *Il Ricimero* and *L'Astianatte,* 1841. After this he went to Bologna, where he wrote *Ezio,* 1741. Seven years later he was in Vienna, where he wrote *Achille in Sciro* and *Didone.* In 1749, while in Rome, he produced *Artaserse,* and found an admirer and influential friend in Cardinal Albani. In 1753 he became capellmeister to the Duke of Wurtemberg, at Stuttgart, where he remained for fifteen years, producing a number of operas, an oratorio of *The Passion,* and a requiem for the Duchess of Wurtemberg. A miserere for two voices is perhaps his most famous work.

Kalkbrenner, FRIEDRICH WILHELM MICHAELL, born between Cassel and Berlin, 1788; died near Paris, 1849; pianist and composer; of Jewish extraction. He began training early, and showed much ability. In 1798 he entered the Conservatoire at Paris, and left it after four years work, with a prize for pianoforte playing and composition. In 1813 he played in public at Berlin and Vienna, heard Clementi, made Hummel's acquaintance, and was introduced to Albrechtsberger by Haydn. From Albrechtsberger he received lessons in counterpoint. From 1814 to 1823 he resided in London, where he was very popular. In 1818 he adopted and amplified Logier's *Chiroplast.* He settled in Paris in 1824 as a member of the firm of Pleyel and Co., pianoforte makers. His attainments as a musician are shown in studies for piano which are still played, in four pianoforte concertos, one for two pianos, a septet, a sextet, and quintet, and various sonatas.

Kalliwoda, JOHANN WENZESLAUS, born at Prague, 1800; died 1866. Violin and piano player and popular composer. A pupil of the Conservatorium under Dionys, Weber, and Pixis. and a member of the orchestra of that town. Prince Fürstenberg took a lively interest in his abilities, and appointed him conductor of his private band at Donaueschingen. He kept the post till 1853. His reputation rests mainly upon his compositions. They consist of seven symphonies: F minor (1826), E♭, D minor, C, B minor (op. 106), G minor, and F.; overtures, concertinos, and other solo pieces for the violin and other orchestral instruments, especially the clarinet; quartets for stringed instruments; violin duets, pianoforte pieces, a number of songs, and a mass.

King, MATTHEW PETER, composer, born in London, 1773; died there, Jan. 1823. Studied composition under Charles Frederick Horn. His first productions were three sonatas for pianoforte, eight songs and a cantata, and three other sets of pianoforte sonatas. Other works: an oratorio, *The Intercession,* produced at Covent Garden, 1817; several glees, and dramatic pieces for the English Opera House (The Lyceum) *Matrimony,* 1804; *The Invisible Girl,* 1806; *The Wood Demon,* 1807; and others.

Kjerulf, Halfdau, born 1818; died 1868. A Norwegian composer. His songs, part-songs, and piano pieces became extremely popular in his native land and elsewhere. Some of his pianoforte works were exceptionally good, and have made his name well known in Germany, England, and America.

Klindworth, Karl, violinist, born at Hanover, Sept. 25, 1830. From his seventeenth to his nineteenth year he acted as conductor of a travelling opera troupe; then he settled in Hanover, where he took to the pianoforte and composing. In 1852 he was at Weimar, where he studied the pianoforte under Liszt. Afterwards he came to London, where he remained for fourteen years, living the quiet life of a student. He returned to Germany in 1882, and became conductor (jointly with Joachim and Wüllner) of the Berlin Philharmonic Concerts and of the Berlin Wagner Society.

Krebs, Johann Ludwig, organist and composer, born at Buttelstadt, in Thuringia, Feb. 10, 1713; died at Altenburg, 1780. Walther, the organist at Weimar, gave him lessons, and after that he became a private pupil of Sebastian Bach, who afterwards declared Krebs to have been his best organ pupil. His published compositions include *Klavier Uebungen* (4 parts), containing chorales with variations, fugues, and suites; sonatas for clavier, and for flute and clavier; and trios for flute. Among his unpublished works a Magnificat and two Sanctuses are held in high estimation.

Kreutzer, Rodolph, born at Versailles, 1766; died 1831; violinist and composer. Studied first under his father, and received lessons on the violin from Stamitz, but he owed more to natural ability than to instruction. At Marie Antoinette's instance he was appointed first violin in the Chapelle du Roi. Here he heard Mestrino and Viotti, and his execution improved apace. In 1790 his three-act opera, *Jeanne d'Arc,* was successful; the following year his *Paul et Virginie* was a still greater success. During the Revolution, Kreutzer was often called upon to write an opéra de circonstance, a task he executed with facility. He produced *Imogène* in 1796. Kreutzer succeeded Rode as first violin solo at the opera. After this came *Astyanax,* three acts, 1801; *Aristippe,* 1808; *La Mort d'Abel,* 1810. In 1802 he was made first violin in the Chapelle of the First Consul. A broken arm caused him to retire (1825). To him Beethoven dedicated his violin sonata in A, op. 47.

Krenz, Emil, violinist and composer, born at Elberfeld, May 25, 1867. Began to play at the age of three, but did not begin his studies till his tenth year. In 1883 he gained an open scholarship at the Royal College of Music, where he studied for five years under Holmes (violin) and Stanford (composition). Studied the viola for two years, making his début with that instrument on Dec. 11, 1888, in the *Harold in Italy* solo at a Henschel concert. A soloist at Leeds Festival, 1889; member of Gompertz Quartet, 1888–1903, and of the Queen's Band, 1900–3. His compositions are a concerto for viola with orchestra; a trio for piano, violin, and viola, op. 21; a prize quintet for horn, and string quartet, op. 49; many songs; and numerous pieces for teaching purposes.

Kücken, Friedrich Wilhelm, born at Blackede, Hanover, 1810; died 1882. The boy had to thank his brother-in-law, Lührss, music director and organist of Schwerin, for being allowed to follow his bent for music, which he did under Lührss and Aron in Schwerin. Played flute, viola, and violin in the duke's orchestra. His works include the following: *Ach, wie ist's möglich dann.* His opera, *Die Flucht nach der Schweiz,* was produced in 1839; *Der Prätendent,* 1847.

Kuhlau, FRIEDRICH, born at Uelzen, in Hanover, 1786; died 1832. Lost an eye at an early age, but the loss did not quench his ardour for music. During a wandering life he was devoted to pianoforte playing, became a skilful flutist, and acquired a thorough understanding of harmony and composition. Some of his sonatinas and sonatas for piano are still in large request as teaching pieces.

Kullak, THEODOR, born at Krotoschin, prov. Posen 1818; died at Berlin, 1862. Originally intended for the law, which he gave up. Was placed under Hauck, having previously been taught by Agthe. In 1842 he was under Czerny, and became hofpianist to the King of Prussia. Assisted by Stern and Mars, he founded a conservatorium at Berlin, 1859. His style of composition was principally of the 'drawing-room' order. His most noteworthy productions: Grand Concerto in C minor for piano and orchestra (op. 55); trio for piano and strings (op. 77); duos for piano and violin; ballades, etc., for piano solo; *Les Etincelles; Les Danaïdes; La Gazelle.* Among his later efforts, *Ondine* (op. 112), *Concert Etude* (op. 121). He produced one opera, *Inez de Castro.*

Lahee, HENRY, composer and organist, born at Chelsea, April 11, 1826. Was a student under Goss, Sterndale Bennett, and Cipriani Potter. Was organist of Holy Trinity Church, Brompton, 1847–74; also a member of the Philharmonic Society. Compositions as follows:—Cantatas—*The Building of the Ship,* 1869; *The Blessing of the Children,* 1870; *The Sleeping Beauty* and *The Blind Girl of Costel Cuillé,* both for female voices; *The Jolly Beggars,* (MS.). Anthems—*Grant we beseech Thee, Praise the Lord,* and others. Glees: *Now the Bright Morning Star,* 1855; *Hark! how the Birds,* 1869; *Away to the Hunt,* 1879; *Love in my Bosom,* 1880; and some others.

Lanner, JOSEPH FRANZ KARL, born at Oberdöbling, near Vienna, 1801; died 1843. A self-taught violinist, composer, and conductor. He once formed a quartet party in which the viola was taken by Strauss, his subsequent rival. He composed many waltzes and ländler for small and large orchestras. As a mark of distinction he was appointed capellmeister of the second Bürger regiment. His galops, quadrilles, polkas, and marches, but especially his waltzes and ländler, bear traces of the frank, genial disposition which made him so beloved. He died April 14, 1843, in the height of his prosperity. His daughter Katharina is the famous mistress of the terpsichorean art, Madame Katti Lanner. He may be said to have created the modern Viennese waltz.

Lassen, EDUARD, born at Copenhagen, 1830; died 1904. Widely known in Belgium for several notable operas and popular songs. When Liszt retired from the Court Theatre at Weimar, Lassen succeeded him, holding the batôn till 1895. His operas *Le Roi Edgard* (1857), *Frauenlob* (1860), *Le Captif* (1865), and *Tristan and Isolde* (1874), are meritorious works.

Lassus, ORLANDUS (or LASSO, ORLANDO), born at Mons, 1520 or 1530; died 1594. A Netherlands composer, a close rival of Palestrina. In boyhood a choir-boy in the Church of St. Nicholas, Mons. It is related that he was kidnapped three times on account of his beautiful voice. In 1552, Ferdinand Gonzagu, Viceroy of Sicily, took Lassus to Milan and Sicily. He once visited England, but settled in Antwerp, where he lived much in the society of distinguished men. His contemporaries called him the Belgian 'Orpheus.'

Lecocq, ALEXANDER CHARLES, French composer of comic operas, born at Paris, June 3, 1832. A pupil of Bazin (harmony), Halévy (composition), Benoist (organ), at the Conservatoire. Many of his works are popular. *Les Cent Vierges* (1872), *La Fille de Madame Angot* (1872), *Les Prés St. Gervais* (1874), *Giroflé-Girofla* (1874), *La Marjolaine* (1877), and *Yetta* (1903), are among the best of them.

Lehmann, 'LIZA,' ELIZABETTA NINA MARY FREDERIKA (MRS. HERBERT BEDFORD), born in London, July 11, 1862. A daughter of the late Rudolf Lehmann, the painter, by his wife Amelia, daughter of Robert Chambers of Edinburgh, author and publisher. First taught singing by her mother, a distinguished amateur; subsequently studied with Randegger, and for composition with Raunkilde at Rome, Frendenberg at Wiesbaden, and Hamish M'Cunn. She has appeared at the Crystal Palace, Philharmonic, Novello's Oratorio Concerts, Norwich Festivals, and all the chief concerts in the kingdom. Since her retirement she has devoted herself to composition. Her *In a Persian Garden* (1896) was first produced privately at the house of Mrs. E. L. Goetz. Afterwards it was produced publicly at the Monday Popular Concerts. *The Daisy Chain, More Daisies, Songs of Love and Spring* are more of her song-cycles. In 1904 she made an essay with a musical comedy *Sergeant Brue,* which attained some success.

Lemare, EDWIN HENRY, organist, born at Ventnor, Isle of Wight, Sept. 9, 1865. Was elected to the Goss scholarship at the Royal Academy of Music in 1878, and on completing his studies became an associate. Subsequently he was elected to a fellowship of the same institution, and soon after made a fellow of the Royal College of Organists. Since 1886 he has at different periods filled the post of organist at Holy Trinity, Sloane Street, and St. Margaret's, Westminster. He has written much for his instrument, and edited various series of compositions.

Lenz, WILHELM VON, born in Russia, 1804; died at St. Petersburg, Jan. 31, 1883. Studied the pianoforte in Paris with Liszt (1828) and Chopin (1842). His writings are valuable on account of his intimate acquaintance with his subject. They include *Beethoven et ses Trois Styles,* 1852–65; *Beethoven: eine Kunststudie,* 1855–60; and *Die grossen Pianofortevirtuosen unserer Zeit:* brief character sketches of Liszt, Chopin, Tausig, and Henselt, 1872.

Leo, LEONARDO, born near Brindisi, 1694; died at Naples, 1746. One of the founders of the Neapolitan school of composition. He was a pupil of Aless. Scarlatti and N. Fago at the Conservatorium della Pietà de' Turchini, Naples; and of Pitoni, Rome. After the success of some of his cantatas, he was appointed organist to the court, and became instructor to the Conservatorium di Sant Onofrio. He brought out one dramatic oratorio, *Il Trionfo della Castità di Sant Alessio.* His first opera was *Sofonisba*, 1718. This was followed by close upon sixty others. Some of his Misereres are exceptionally fine.

Leoncavallo, RUGGIERO, born at Naples, March 8, 1858. A sensational composer of serious operettas. His *Pagliacci* was produced at Milan in May 1892, followed by *I Medici* in 1893, and *Tommaso Chatterton*, 1896; *La Bohème*, 1897; and *Der Roland von Berlin*, 1904. A small maiden opera, *Songe d'une Nuit d'Eté*, was privately performed at Paris in 1889.

Liszt, FRANZ, born at Raiding, 1811; died at Bayreuth, 1886; Hungarian pianist and composer. As a boy he displayed exceptional musical talents. At nine years of age Prince Esterhazy undertook his advancement. He studied under Czerny and Salieri at Vienna, then went to Paris, where, on the ground of his being a foreigner, he was refused admission to the Conservatoire. Cherubini was the author of the objection. From 1839 to 1847 he was constantly travelling, and so untiring did he prove that nearly every country in Europe received him with enthusiasm. He retired (1849) while his fame was yet fresh. Later he was appointed conductor at the Court Theatre at Weimar, but resigned in 1861. The rest of his life was spent between Budapest, Weimar, and Rome, where he was known as the Abbé Liszt, owing to his having taken minor orders in the Church of Rome. He was the originator of the symphonic poem, as shown in his *Dante*, *Faust*, *Tasso*, *Orpheus*, and *Hamlet*; and his *Hungarian Rhapsodies* for the piano, his transcriptions of orchestral compositions—more particularly the later ones—are still very popular. He also wrote a piano concerto, and three oratorios: *St. Elizabeth*, *Stanislaus*, and *Christus*. In addition to his voluminous list of musical productions, his writings on Chopin, Franz, and Wagner are instructive reading.

Locatelli, PIETRO, born at Bergamo, 1693; died at Amsterdam, 1764; distinguished violinist and composer. Studied under Corelli at Rome. After travelling he finally settled at Amsterdam, where he instituted a regular series of concerts. His compositions for the violin include many concertos, sonatas, and smaller pieces, and a number of teaching studies and caprices.

Loeschhorn, or LÖSCHHORN, ALBERT, born at Berlin, 1819; died, 1905; pianist. Became a pupil of Ludwig Berger, and studied subsequently at the Royal Institute for Church Music in Berlin; was given the title of royal professor in 1868. He rendered great service in the advancement of classical music, and by his conscientious and thorough discipline a number of his pupils have distinguished themselves. He is best known by his numerous studies for the pianoforte, and he published a lengthy list of worthy compositions, such as quartets and sonatas.

Loewe, JOHANN CARL GOTTFRIED, born at Löbejün, near Halle, 1796; died, 1869; German musical composer. Studied at Halle, and settled at Stettin, 1821. A prolific composer, his works consist of operas, oratorios, symphonies, concertos, duets, other pieces for the piano, and ballads. His best known ballads are his two first: *Edward* and *The Erl King*, 1818.

MacCunn, HAMISH, born at Greenock, March 22, 1868, son of a shipowner there. Won a scholarship for composition at opening of Royal College of Music in 1883. He was a pupil of Sir Hubert Parry. Resigned his scholarship in 1886. In 1887 he scored a success with his overture, *Land of the Mountain and Flood,* produced at the Crystal Palace, which gave evidence of a strong individual note. He was appointed professor at the Royal College in 1888. His opera, *Jeannie Deans,* was produced by the Royal Carl Rosa Company at Edinburgh in 1894. He has directed, in English, many of the later Wagnerian productions. Among his other operas, *Diarmid* and *The Golden Girl* are the chief. Several cantatas, ballads, etc., are among his works.

MacDowell, EDWARD ALEXANDER, composer and pianist, born at New York, U.S.A., Dec. 18, 1861; died 1908. Studied the pianoforte with Juan Buitrago, a South American, and Pablo Desvernine, a Cuban; a native of Venezuela—one Teresa Carreño—devoted much attention to his studies for some short period. Studied also at Paris Conservatoire and Frankfort. A fine writer for piano and orchestra.

Macfarren, SIR GEORGE ALEXANDER, born at London, 1813; died 1887; musical composer. A professor of the Royal Academy of Music, 1834, and principal, 1876; professor of music, Cambridge University, 1875. His *Chevy Chase* was produced at Leipzig by Mendelssohn, 1843; *May Day,* cantata, in 1857, Costa conducting; *Robin Hood,* his best opera, in 1860. That year he became blind. His oratorio, *St. John the Baptist,* was performed in 1873. Founded the Handel Society, 1844. Author of educational works on harmony and counterpoint.

Macfarren, WALTER CECIL, brother of the preceding, born August 28, 1826; died 1905. Started as a chorister at Westminster Abbey in 1836; student at the Royal Academy of Music, 1842–6; appointed professor at the academy in the latter year, and became a director of the Philharmonic Society, 1868. Composed two church services and several chants, pianoforte sonatas, a concerto, and several overtures. He edited Beethoven's sonatas, Mozart's works, and other pianoforte series.

Mackenzie, SIR ALEXANDER CAMPBELL, born at Edinburgh, 1847; Scottish musical composer and violinist. Became principal of the Royal College of Music, 1887. His principal works are *Jason,* a dramatic cantata, 1882; *Colomba,* Mérimée's story as a lyrical drama, 1883; *The Rose of Sharon,* an oratorio, 1884; *Veni, Creator,* 1891; *His Majesty,* comic opera, 1897; *The Empire Flag; Scottish Rhapsodies;* and incidental music to *Ravenswood, Little Minister,* and *Coriolanus*; besides songs, part-songs, and anthems.

Mancinelli, LUIGI, dramatic composer and conductor, born at Orvieto, Papal States, Feb. 5, 1848. He taught himself to play the pianoforte, finally running away from home in search of musical teaching. At the age of fourteen he was sent to Sbolci, at Florence, to learn the violoncello. The next year he was playing third violoncellist at the Pergola Theatre. Subsequently received a few theoretical lessons from Mabellini. In 1870 he joined the orchestra at Rome conducted by Terziani; became second conductor in 1874, and first conductor the next year. He came to London in 1886, and remaining, he conducted the opera seasons till the close of 1888. From that date till 1895 he was conductor at the Royal Theatre, Madrid; also of the Concert Society (for three years). Since then he has migrated between Covent Garden, London, and the Metropolitan Opera, New York. He is famous as a conductor both of Italian and German opera (Wagner). His compositions: overture and entr'acte music to Cossa's *Cleopatra;* the three-act opera, *Isora di Provenza,* 1884; and the three-act opera seria, *Ero e Leandro,* 1897; an oratorio, several orchestral works, songs, etc.

Mann, ARTHUR HENRY, Mus.D., born at Norwich, May 16, 1850. Was a chorister in the cathedral there under Dr. Buck. Fellow of the College of Organists in 1871; took the Mus.B. degree at Oxford in 1874, and that of Mus.D. in 1882. He was organist at St. Peter's, Wolverhampton, from 1870; at Tettenhall Parish Church from 1871; and was appointed to Beverley Minster in 1875. His more ambitious compositions include an oratorio, *Ecce Homo,* 1882; and a *Te Deum,* 1887; besides services, anthems, etc.

Macpherson, CHARLES, born at Edinburgh, May 10, 1870. He entered the choir of St. Paul's Cathedral in 1879; appointed choirmaster at St. Clement's, Eastcheap, under Dr. Pearce, 1887. He entered the Royal Academy of Music in 1890, and won the Charles Lucas prize in 1892, becoming A.R.A.M. in 1896. He is now teacher of harmony and counterpoint in the same institution. His works include a setting of Psalm 137, for choir and orchestra, nine anthems, several suites, and some glees.

Macpherson, CHARLES STEWART, born March 29, 1865. Educated at the City of London School; won the 'Sterndale-Bennett' open scholarship at the Royal Academy of Music, entering there in 1880; pupil of Sir G. A. Macfarren for composition, and of Walter Macfarren for pianoforte. He gained the Balfe scholarship in 1882, the Charles Lucas medal for composition in 1884, and the Potter exhibition in 1885. He was, at the conclusion of his studentship, appointed professor of harmony and composition, and an associate of the institution, becoming a fellow in 1892. He has written a symphony in C (1888), two overtures, and short pieces for orchestra.

Marchesi, MATHILDE DE CASTRONE, born at Frankfort-on-the-Main, March 26, 1826, daughter of a wealthy merchant, and very highly educated. She adopted the musical profession, 1843, her father having lost his fortune. At first she studied with Nicolai at Vienna: afterwards went to Paris to be under Garcia. Among her pupils are to be mentioned Ilma de Murska, Fricci, Kraus. In 1868 she returned to Vienna Conservatoire, where among her scholars were Mesdemoiselles d'Augeri, Smeroschi, Etelka Gersler. In 1881 she returned to Paris, where she continued her successful career as a teacher, successfully training many of the younger generation of singers, of whom Madame Melba is perhaps most notable.

Marenzio, LUCA, Italian composer. The earliest account we have of this great composer is given by O. Rossi in 1620. He states that Marenzio was born at Coccaglio, a small town between Brescia and Bergamo, and was a pupil of Contini until 1571. He was chapel master to Cardinal d'Este in 1584, and subsequently to Sigismund III. of Poland. On his return to Rome in 1595 he was appointed to the Papal chapel. Marenzio's principal works are nine books of madrigals, five books of *Villanelle ed Arie alla Napolitana,* one mass, and many other pieces for church use. He perfected the madrigal, and his compositions have the spirit of modern tonality.

Martin, Sir George Clement, born at Lambourne, Berks, Sept. 11, 1844. Studied under Pearson and Stainer. Graduated Mus.B., Oxford, 1868; F.R.C.O., 1875; and received Canterbury degree of Mus.D., 1883. Deputy organist at St. Paul's Cathedral, 1876, and full organist, in succession to Sir John Stainer, in 1888. His compositions are chiefly for the church. His secular music is represented by *Evening*, *Cold Blows the Wind*, *Let Maids be False*, and other part-songs.

Mascagni, Pietro, born at Leghorn, 1863, Italian operatic composer. From 1895 to 1903 he was director of the Rossini Conservatory at Pesaro. His best-known opera is *Cavalleria Rusticana,* 1890, the libretto of which is an adaptation of Giovanni Verga's *Novelle Rusticane,* 1883. His other productions are *L'Amico Fritz,* 1891; *I Rantzau,* 1892; *Guglielmo Ratcliff,* 1895; *Silvano,* 1895; *Zanetto,* 1896; *Iris,* 1898; *Le Maschere,* 1901; and *Amica,* 1905.

Méhul, Etienne Nicolas, French opera composer, born at Givet, Ardennes, June 22, 1763; died at Paris, Oct. 17, 1817. By dint of hard work, and with the assistance of an organist friend, he learned to play the organ, and at ten years old was organist of the Convent des Recollets at Givet. The ambition of Méhul was roused by the organist at Lavaldieu Monastery. The abbot admitted him as a novice, so that he might be taught by Hanser, whose assistant he became in 1777. The following year he went to Paris, where for pianoforte-playing and composition he studied with Edelmann, supporting himself by teaching. While there he heard Glück's *Iphigénie en Tauride,* and sought an interview with him. Following Glück's advice he turned his attention to dramatic composition. Three operas — *Psyché, Anacréon, Lausus et Lydie* — written for practice, were accepted by the Académie de Musique, but were not performed until 1791. Meantime, *Euphrosyne et Coradin* came out at the Théâtre Italien, in 1790, with great success; followed by *L'Irato* (1801) and *Joseph* (1807). He composed a great many other operas, several symphonies and cantatas, and many songs, some of them, like *Chant du Départ, Chant de Victoire. Chant du Retour,* being very popular amongst the revolutionary soldiers.

Mendelssohn-Bartholdy, Jacob Ludwig Felix, born at Hamburg, 1809; died at Leipzig, 1847; German musical composer. The young musician appeared in public as a pianist before his twelfth year. In his seventeenth he composed the *Midsummer Night's Dream* overture (1826). His first appearance in England at the Philharmonic Concerts created a sensation (1829). He was made conductor of the Gewandhaus Concerts in Leipzig, 1835. At Leipzig, in 1842, he was instrumental in founding the Conservatorium, and became its director. Mendelssohn enjoyed great reputation as composer, conductor, pianist, and organist. He rivals Handel in oratorio, his *Elijah* being as well known as *The Messiah.* Mendelssohn's *Lieder* and part-songs became extremely popular. His music did not sound the depths of human emotion like that of Bach, Beethoven, Schubert, and Schumann; but, on the other hand, he affords solace and pure enjoyment. The following are some of his best-known works: Quartet in C minor, No. 1, pianoforte and strings, 1822; Quartet in F minor, No. 2, Dec. 3, 1823; Quartet in B minor, No. 3, Oct. 7 to Jan. 27, 1824–5; Sonata in F minor; Capriccio in F sharp minor, pianoforte, 1825 (Berlin); *The Wedding of Camacho*, comic opera in two acts, Aug. 1825; Symphony in C minor, No. 1, sinfonia 13 in C, orchestra, 1824; variations concertantes, in D, pianoforte and violoncello, 1829; *A Midsummer Night's Dream*, concert overture in E, No. 1, orchestra, 1826; *The Hebrides*, or *Fingal's Cave*, concert overture in B minor, No. 2, orchestra, 1830–2; *Six Songs without Words*, pianoforte, book II., English titles: *Six Melodies*, and *Six Romances*, 1833; Psalm 115, solo, chorus, and orchestra, *Not unto us, O Lord*, Nov. 1830; *To the Story of the Lovely Melusina*, concert overture in F, No. 4, orchestra, Nov. 1833; *St. Paul*, oratorio, April 1836; *Songs without Words*, pianoforte, book III., 1836–7; Concerto in D minor, No. 2, pianoforte and orchestra, 1837; Psalm 42, soli, chorus, and orchestra, *As the Hart Pants;* three Quartets in D, E minor, E♭, strings, Nos. 3, 4, and 5 (No. 3, 1838; No. 4, 1837; No. 5, 1838); *Antigone of Sophocles*, music to, male voices and orchestra, 1841; First Walpurgis Night, music to Goethe's ballad, chorus and orchestra, 1831–2; *Elijah*, oratorio, Aug. 1846; *Lord, have Mercy upon Us*, kyrie, 1833; *Hear my Prayer*. hymn, soprano solo, chorus, Jan. 25, 1844.

Merbecke, John, or Marbeck, born 1523; lay clerk, and afterwards organist of St. George's Chapel, Windsor. His early and middle life was full of startling incidents. He was found guilty of heresy, and sentenced to the stake, at which, but for the favour of Gardiner, Bishop of Winchester, and the interposition of Sir Humphry Foster, he would have suffered. His best work is *The Boke of Common Praier Noted*, an adaptation of plain chant to the first liturgy of Edward VI. He died at Windsor about 1585.

Merkel, Gustav Adolf, born at Oberoderwitz, near Zittau, Nov. 12, 1827; died at Dresden, Oct. 30, 1885; organist and composer for the organ. Studied at Dresden under J. Otto (counterpoint) and J. Schneider (organ). Afterwards became professor at the Dresden Conservatorium. His compositions include nine sonatas, three fantasias, and numerous chorales, fugues, etc., for organ; a number of songs and piano pieces; and an organ school.

Meyerbeer, Giacomo (Jakob Liebmann Beer)—the addition of the name Meyer was the condition on which he received a rich inheritance—born in Berlin, Sept. 5, 1791; died in Paris, May 2, 1864. German musical composer. At the age of nine he was considered one of the best pianists in Berlin. He became a pupil of Abbé Vogler, at Darmstadt, 1810; thence went to Venice, where he adopted the Italian style. He afterwards resided in Paris, but was subsequently appointed general music director by the King of Prussia. His reputation as a dramatic composer rests mainly on the operas, *Robert le Diable*, 1831; *Les Huguenots*, 1836; *Le Prophète*, 1849; *L'Etoile du Nord*, 1854; *Dinorah*, 1859; and *L'Africaine*, 1864 (first performed, 1865). His orchestration is extremely brilliant. One oratorio and a large number of cantatas, with a few songs, are among his compositions. An occasional piece of his, *Schiller March*, is still popular.

Meyer-Helmund, Erik, born at St. Petersburg, April 25,

1861. His father instilled the rudiments of music, after which he went to Berlin to study composition with Kiel and singing with Stockhausen. He had some success as a concert singer, but his fame rests chiefly (at all events in England) upon his graceful songs, many of which are written to his own words. His operas, *Margitta* (1889) and *Der Liebeskampf* (1892), were very successful.

Molique, WILHELM, BERNHARD, violinist and composer, born at Nuremberg, Oct. 7, 1802; died at Kannstadt, near Nuremberg, May 10, 1869. He was the son of a 'stadtmusikus,' from whom he learnt to play on several instruments. His training was at the cost of King Maximilian I. of Bavaria, by Rovelli, at Munich. From 1826–49, he displayed much activity as court leader at Stuttgart. Settled in London, and won high repute as a solo and quartet player and teacher. He wrote an oratorio, *Abraham,* for the Norwich Festival of 1860. Many of his compositions are still prized.

Montever'de (signed his name MONTE-VERDI), CLAUDIO (GIOVANNI ANTONIO), born at Cremona, baptized May, 15, 1567; died at Venice, Nov. 29, 1643. The originator of the modern style of composition, he first employed unprepared dissonances. At a very early age he entered the service of the Duke of Mantua as a violist; studied counterpoint with the duke's maestro di cappella, Marc Antonio Ingegneri. His first published works, Canzonette *a* 3 (1584), and five books of madrigals *a* 5 (1587-9), gave a notion of his course as a composer. He was one of the reformers attacked by Artusi in his pamphlet, *L'Artusi, ovvero delle imperfettioni della moderna Musica* (1600). He succeeded Ingegneri as maestro to the duke, and wrote his opera *Orfeo* (1607) for the marriage of the duke's son with Margherita of Savoy. On the opening of the first opera house at Venice (the Teatro di S. Cassiano, about 1637), Monteverde produced the operas *Adone,* 1639; *Le Nozze di Enea con Lavinia,* 1641; *Il ritorno di Ulisse,* 1641; and *L'incoronazione di Poppea. Orfeo* (published 1609) and *Ulisse* (MS. in Vienna Library) are his sole extant music dramas. A few detached madrigals and other numbers have been reprinted in modern works.

Morley, THOMAS, English counterpointist, born about 1557; died 1604. He was a pupil of Byrd; Mus.B., Oxon., 1588; gentleman of the Chapel Royal, 1592; also epistler and gospeller. Among his published compositions are *Canzonets, or Little Short Songs for Three Voyces,* 1593; *Madrigalls to Foure Voyces,* 1594. He wrote the first regular treatise on music published in England, *A Plaine and Easie Introduction to Practicall Musicke,* 1597.

Moscheles, IQUAZ, born at Prague, 1794; died at Leipzig, 1870; distinguished pianist and composer. From 1815 he toured through most of Europe, eventually settling in London (1826), where he was a director and for some time a conductor at the philharmonic concerts. In 1843 he went to Leipzig, where he became professor of the piano at the Conservatorium then recently founded by his friend and erstwhile pupil, Felix Mendelssohn.

Moszkowski, MORITZ, born at Breslau, 1854. Studied with Shern and Kullak. Achieving success as a pianist, he went to Paris, 1897. Was made a member of the Berlin Academy, 1899. His compositions include a symphony in four movements, *Jeanne d'Arc,* op. 19; two concertstücke and a scherzo, for violin with pianoforte; *Aus allen Herren Landen*, for pianoforte, four hands, op. 23; three concert studies for pianoforte, op. 24; barcarolle for pianoforte, op. 27; three pieces for violoncello and piano, op. 29; and others. His opera, *Boabdil*, was produced in 1892. His Spanish dances and studies for piano are well known.

Moussorgsky (or MUSSORGSKI), MODEST PETROVITCH, Russian composer, born at Karevo, March 16 (28), 1839; died in the government of Pskov, 1881. Originally a soldier, he surrendered the possibilities of a military career for the allurements of musical composition. He devoted himself chiefly to operatic works. His *Boris Godounov* (1874) is the work on which his reputation as a composer stands. His second opera, *Khovanstchina*, is touchingly national in its introduction. He left more than one unfinished work behind him.

Mozart, WOLFGANG AMADEUS (really, JOHANNES CHRYSOSTOMUS WOLFGANGUS THEOPHILUS), born at Salzburg, Jan. 27, 1756; died at Vienna, Dec. 5, 1791. Received practically all his instruction from his father, who was musical director to the Archbishop of Salzburg. Began to study about the age of three, and before he was six had taken part in the performance of a liederspiel by Eberlin, in the hall at Salzburg University. Many stories are related of this 'wonder-child,' as he was called. In 1762, in company with Nannerl, the elder Mozart took the boy on a tour to Munich and thence to Vienna, where he met with a flattering reception from Marie Antoinette at court. Then followed a tour through Europe lasting several years, Wolfgang playing the piano, organ, and violin.

In London he performed before the royal family, and carried out all kinds of concerts arranged by J. C. Bach (youngest son of J. S. Bach). He also wrote six violin sonatas, which he dedicated to Queen Charlotte; and, before leaving England, his father presented all Wolfgang's printed compositions to the British Museum, also a motet—his only work set to English words. On Dec. 7, 1768, in Paris, he, for the first time, conducted a grand concert—his Solemn Mass. Returning to Salzburg he was appointed concertmeister to the archbishop. In December of the following year he went with his father to Italy. At Rome the Pope invested him with the order of the Golden Spur—hence at this time he signed himself 'Cavaliere Mozart.' On his return to Bologna he became a member of the Academie dei Filarmonici. At Milan the opera *Mitridate, rè di Ponto* (for which he had been commissioned) was produced (1770), and repeated twenty consecutive nights. He returned to Salzburg, where he wrote the oratorio, *La Betulia Liberata* (1771). Between this time and 1781 he composed many symphonies, concertos, masses, and a number of forgotten operas. Then from Munich he received a commission to write the opera, *Idomeneo* (produced 1781), which forms the transition to his classical works. In 1781 he settled in Vienna, and the following year married Constanze Weber, a pianist and singer. *Le Nozze di Figaro* was produced, 1785; *Don Giovanni*, for Prague, 1787. At this time the Emperor Joseph II. appointed him kammermusicus, with a salary of £80 a year. At Potsdam, Friedrich Wilhelm II. offered him the post of principal capellmeister, but his Austrian patriotism induced him to let the lucrative offer slip, and he eventually died in the grip of poverty. For the emperor he wrote *Così fan tutte* (1790). During the last year of his life he wrote *La Clemenza di Tito* (*Titus*), for Prague, for the coronation of Leopold II. (Sept. 6, 1791), and for Vienna, *Die Zauberflöte*. His sacred music constitutes a list including fifteen masses, four litanies, a *Dixit* and a *Magnificat*, four kyries, a madrigal, a *Veni Sancte*, a *Miserere*, an antiphon, three *Regina Cœli*, a *Te Deum*, two *Tantum Ergo*, two German hymns, nine offertories, a *De Profundis*, an aria, a motet for soprano solo, a four-part motet, a graduale, two hymns, funeral music (Passion cantata), *Davidde Penitente* (cantata), also two freemason cantatas (*Masonic Joy* and *A Short Masonic Cantata*).

As for his stage works, his most attractive operas have been noted. His concerted vocal music (series 6) comprises: Twenty-seven arias and a rondo for soprano with orchestra, an aria for alto, eight arias for tenor, five arias and an arietta for bass, a German war-song, a duet for two sopranos, a comic duet for soprano and bass, six trios and a quartet.

His orchestral works (series 8–11): Forty-one symphonies, two symphonic movements, thirty-one divertissements, serenades and cassations, nine marches, twenty-five dances for orchestra, a *Masonic Dirge*, *A Musical Joke*, for strings and two horns; also a sonata for bassoon and violoncello, an adagio for two basset-horns and bassoon, and adagio for two clarinets and three basset-horns, adagio for harmonica, and adagio and rondo for harmonica, flute, oboe, viola, and violoncello; adagio and allegretto for harmonica, flute, oboe, viola, and violoncello; fantasia for glockenspiel, and andante for a barrel-organ.

Chamber music (series 13, 15, 17, 18): Seven quintets for strings (two violas); a quintet for violin, two violas, horn (*ad lib.* violoncello), and violoncello; a quintet for clarinet and strings; twenty-six quartets for strings; a quintet *Nachtmusik*, for strings (double-bass); adagio and fugue for strings; a quartet for oboe and strings; a divertissement for strings; two duos for violin and viola; a duo for two violins: a quintet for pianoforte, oboe, clarinet, horn, and bassoon; two pianoforte quartets with stringed trio; seven pianoforte trios; one trio for pianoforte, clarinet, and viola; forty-two violin sonatas; also an allegro and two sets of variations for pianoforte and violin. Pianoforte music (series 19–22), (*a*) for four hands: five sonatas and an andante with variations; (*b*) for two pianos: a fugue and a sonata; (*c*) for two hands: seventeen sonatas, fantasia, and fugue; three fantasias; fifteen sets of variations; thirty-five cadenzas to pianoforte; concertos, several minuets, three rondos, a suite, a fugue, two allegros, allegro and andante, andantino, adagio. gigue. For organ (series 23): Seventeen sonatas, the greater part with two violins and violoncello. The supplement (series 24) gives the unfinished (among which the *Requiem*) and doubtful works.

Naumann, EMIL, writer on and composer of music, born at Berlin, 1827; died 1888. Received his first training from 'old' Ries and Franz Matthieu, and continued his studies in Frankfort under Schnyder von Wartensee. Became a private pupil of Mendelssohn and a year or two later of the Leipzig Conservatorium. His first works of credit were an opera, *Judith*, Dresden, 1858; oratorio, *Christus der Friedensbote*, Dresden, 1848;

a mass; a cantata; *Die Zerstörung Jerusalems,* etc. The overture to his opera *Lorelei* appeared in print, also a pianoforte sonata and songs.

Naumann, JOHANN GOTTLIEB, or GIOVANNI AMADEO, born at Blasewitz, near Dresden, 1741; died 1801; was educated at the Kreuzschule there. He was self-taught until Weestroem, a Swedish musician, took him on a professional tour. He studied in Italy with Tartini, and afterwards took lessons in counterpoint from Padre Martini at Bologna. In 1765-8 he again went to Italy, where he composed *Achille in Sciro,* 1767; *Alessandro nelle Indie,* for Venice, 1767; *La Clemenza di Tito,* 1769; *Solimanno* and *Nozze Disturbate,* in Venice, 1772; *Armida,* 1773; and *Ipermestra,* in Venice, 1774. He declined an invitation from Frederick the Great to visit Berlin, and in 1776 was rewarded by the elector with the title of capellmeister. In 1793 he produced *Protesilao,* an opera, in Berlin; also an oratorio, *Davidde in Terebinto,* at Potsdam. His last opera, *Aci e Galatea,* was at Dresden in 1801. He was also a considerable writer of church music. He is alleged to have composed the beautiful *Dresden Amen,* immortalized in Wagner's *Parsifal.*

Nardini, PIETRO, violinist and composer, born at Fibiana, Tuscany, 1722; died, Florence, 1793. Received his first musical training in Leghorn, afterwards studying with Tartini at Padua. He received the appointment of solo violinist at the ducal court at Stuttgart, where he remained for fifteen years, 1753. In 1767 he returned to Italy to his old master Tartini, and stayed with him during his last illness. In 1770 he was appointed director of the music at the court of the Duke of Tuscany.

Nares, JAMES, Mus.D., born at Stanwell, Middlesex, 1715; died Feb. 10, 1783. Was a chorister in the Chapel Royal, under Gates and Dr. Croft, and afterwards with Dr. Pepusch. He was deputy for some time for Pigott, organist of St George's Chapel, Windsor. In 1734, on the resignation of Salisbury, he was appointed organist at York Minster. In 1756 he succeeded Greene as organist and composer to the Chapel Royal, and in the same year graduated Mus.D. at Cambridge. He gained a prize from the Catch Club, for his glee *To all Lovers of Harmony.*

Neukomm, SIGISMUND, CHEVALIER VON, born at Salzburg, July 10, 1778; died April 3, 1858. He studied music with Joseph Haydn for some years, and was by him treated more as a son than a pupil. His first composition appeared in 1808. Two years previous he was in St. Petersburg, where he became capellmeister of the emperor's German theatre. He returned to Vienna, and thence went to Paris, where he became intimate with Grétry, Cherubini, Cuvier, and others, especially with Talleyrand. He composed a requiem for Louis XVI. In 1815 Louis XVII. made him Chevalier of the Légion of Honour, with letters of nobility. His symphony in E♭ was played by the Philharmonic Society, Mar. 21, 1831. His oratorio, *Mount Sinai,* has often been performed in London. His two songs, *Napoleon's Midnight Review* and *The Sea,* made him very popular in England.

Nicodé, JEAN LOUIS, born at Jerczig, near Posen, Aug. 12, 1853. He entered the Neue Akademie der Tonkunst, where he studied the pianoforte under Kullak, harmony with Wüerst, counterpoint and composition under Kiel. A brilliant pianist, he went a concert tour through Galicia and Roumania with Madame Désirée Artôt, by which his reputation increased largely. In 1878 he removed to Dresden, in order to become professor at the Royal Conservatorium. For three years he was director of the Philharmonic Concerts; this he gave up in 1888, in order to devote himself to composition. His first important production was *Das Meer*, 1888; *Gloria* followed in 1904. This last proved his most characteristic work.

Nicolai, CARL OTTO EHRENFRIED, an eminent composer and conductor, born at Königsberg, 1810; died 1849. Devoted to music, he ran away from an unhappy home. Justizrath Adler of Stargard assisted him in his studies, and sent him to Berlin (1827), where he received lessons from Zelter and Klein. In 1833 he was organist at the chapel of the Prussian embassy. While there he studied the ancient Italian masters under Baini. Subsequently he became capellmeister and singing master of the Kärnthnerthor Theatre, returning to Rome, Oct. 1838. He composed a series of operas in the prevailing taste of the day. He accepted the first capellmeistership of the court opera at Vienna, where he remained till 1847. His opera, *Die Lustigen Weiber von Windsor* (1849), was produced for the first time with brilliant success, but he did not live to enjoy his good fortune. He died of apoplexy in May of that year.

Niecks, FREDERICK (FRIEDRICH), born at Düsseldorf, Feb. 3, 1845. The son of a musician, he studied under Langhans, J. Grunewald and Auer (violin), and Julius Tausch (composition and pianoforte), abandoning the career of public violinist owing to ill-health. In 1868 Sir A. C. Mackenzie induced him to leave Düsseldorf and settle in Edinburgh. He was appointed Reid Professor of Music at Edinburgh University in 1891. He has written a number of valuable theoretical and historical works on music, the best being his *History of Programme Music in the Last Four Centuries*, 1906.

Noble, THOMAS TERTIUS, organist and composer, born at Bath, May 5, 1867; educated at the Royal College of Music, where he was exhibitioner and scholar, under Walter Parratt, Villiers Stanford, and J. F. Bridge. At 14 he was organist at All Saints', Colchester; in 1890 was assistant organist at Trinity College, Cambridge; and organist and choirmaster at Ely Cathedral, 1892. The chief of his published works is a setting of the Communion office, scored for voices, organ, horns, trumpets, trombones, and drums, 1891.

Novello, VINCENT, born in London, Sept. 6, 1781; died at Nice, Aug. 9, 1861; son of an Italian father and English mother. After being a chorister at the Sardinian Chapel, Lincoln's Inn Fields, London, he became organist of the Portuguese chapel, Grosvenor Square, an office he held till 1822. He was also pianist (1812) to the Italian Opera Company at the Pantheon. He was one of the founders of the Philharmonic Society, and of the Classical Harmonists and Choral Harmonists Societies. He founded the famous music-publishing house of Novello and Co. in 1811. His compositions are numerous, but of no special note. In this direction he is best known as an editor of ancient and modern church music, of which he is responsible for many collections.

Oakey, GEORGE, composer, writer, and teacher, born at St.

Pancras, London, Oct. 14, 1841. Self-taught in music; secured first prizes in Society of Arts Examination, under Hullah, 1869, and under Macfarren, 1873. Graduated Mus.B., Cambridge, 1877. Composer of vocal music; best known as author of teaching books on harmony, etc.

Offenbach, originally LEVY, JACQUES, operatic composer, born at Offenbach-on-Main, June 21, 1819; died at Paris, Oct. 5, 1880. He settled in Paris, 1833; became conductor of Théâtre Français orchestra, 1848. In 1855 he leased the Théâtre Comte, which he named the Bouffes Parisiens. Here he produced no less than seventy popular operettas. Among the best known are *Orphée aux Enfers*, 1858; *Geneviève de Brabant*, 1860; *La Belle Hélène*, 1864; *La Grande Duchesse*, 1867; *Madame Favart*, 1878; and *Les Contes d'Hoffmann*, 1881.

Osborne, GEORGE ALEXANDER, born at Limerick, Sept. 24, 1806; died Nov. 16, 1893. Self-instructed till his eighteenth year, he then sought training abroad. He went to Belgium, and there in the house of Prince de Chimay (Cherubini's friend) he devoted himself to the works of the best German composers. During his stay in Brussels he had as pupil the Prince of Orange, afterwards King of the Netherlands, by whom he was subsequently decorated. He went to Paris, and studied pianoforte under Pixis and harmony under Fétis. Afterwards he went under Kalkbrunner, and became one of the pianists of the day, and enjoyed the intimacy of Chopin and Berlioz. Osborne settled in London in 1843, where he gathered repute as a first-class teacher. His works include three trios for pianoforte and strings, and a sextet for pianoforte, flute, oboe, horn, violoncello and double bass. His duets for piano and violin (many of which are original) were written with De Bériot. One was written conjointly with Lafont, one with Artot, and two with Ernst. *La Pluie des Perles*, a pianoforte solo, enjoyed great popularity.

Ouseley, REV. SIR FREDERICK ARTHUR GORE, Bart., born in London, 1825; died at Hereford, 1889. His compositions have been mainly for the Anglican school of church music. Apart from his church services, he wrote some dozen glees and part songs, several solo songs, with pianoforte accompaniment, and a great many fine organ pieces and two string quartets. His oratorio *Hagar* was produced at the Hereford Festival of 1873, and the following year at the Crystal Palace. Professor of music at Oxford University, 1855.

Paderewski, IGNACE JAN, pianist and composer, born at Podolia, Russian Poland, Nov. 6, 1860; studied music at a very early age. In 1872 he was placed under Roguski in Warsaw for harmony and counterpoint, and subsequently under Kiel of Berlin. Undertook a tour through Russia, Siberia, and Roumania, and then became a professor of the pianoforte at Warsaw Conservatoire and subsequently at Strassburg. Gave up teaching in 1884, in order to become a pupil of Leschetizky in Vienna. Made a successful début in 1887, going to Paris in 1889. His first appearance in London was at St. James's Hall, May 9, 1890. He has also visited America on several occasions. Many of his compositions for the piano, voice, and violin are well known. He has also composed an opera, *Manru*, and Suite for Orchestra in G.

Paisiello, or PAESIELLO, GIOVANNI, composer of the Italian school in its pre-Rossinian period, born at Taranto, May 9, 1741; died June 5, 1816. Studied at the Jesuit school of Taranto, where he was taught by a priest (Resta). Guaducci, maestro at the Capuchin church, hearing him sing, advised him to be placed in the Conservatorio di S. Onofrio at Naples. There his masters were Durante, Cotumacci, and Abos, 1754–9. He took up teaching, and studied composition (sacred). About 1763 he discovered such dramatic talent that he was commissioned to write an opera for the Marsigli Theatre at Bologna, where his first comic opera, *La Pupilla, ossia Il Mondo alla rovescia* (1764), was produced. He became a successful composer, even though in rivalry with Piccini and Cimarosa. Other important works of his at this period were *Il marchese di Tulipano*, 1766; *L'Idolo cinese*, 1767; and *La Serva Padrona*, 1769. His church music includes a Passion oratorio, 1784; three solemn masses: *Te Deum; Dixit; Magnificat; Miserere;* a number of symphonies; funeral march for General Hoche, and sundry pianoforte concertos; and other pieces in great variety.

Palestrina, GIOVANNI PIERLUIGI DA, one of the greatest of all composers of the polyphonic school of music, born at Palestrina, near Rome, about 1525; died at Rome, 1594, but settled at an early age in Rome. He was appointed director of sacred music at the Vatican, 1551—an office he held till his death (except for the period 1555–71). With the exception of two books of madrigals, all Palestrina's numerous compositions are in the domain of church music. His most famous work, the *Missa Papæ Marcelli*, was composed as a justification of the introduction of polyphonic music into the church service. Thirty-three volumes of his compositions are published by Breitkopf and Hartel. These include over 250 motets, 45 hymns, 68 offertories, 92 masses, 17 litanies, 35 magnificats, etc.

Papini, GUIDO, born Aug. 1, 1847, a distinguished violinist, a pupil of the Italian professor Giorgetti. At thirteen years of age he made his first appearance in Florence, when he played Spohr's third concerto; he was at this time leader of the Societa del Quartetto. He appeared at the London Musical Union in 1874, and also at the Crystal Palace. He published compositions, besides arrangements, transcriptions, etc., which comprise two concertos for violin and violoncello.

Paradies, or PARADISI, PIETRO DOMENICO, an esteemed teacher and composer; born at Naples, 1710; died at Venice, 1792; a pupil of Porpora. His chief works are: *Alessandro in Persia*, 1738; *Il Decreto del Fato* (serenata), for Venice, 1740; *Fetonte*, at the King's Theatre, 1747. He also printed twelve *Sonate di gravicembalo*, which he dedicated to Princess Augusta.

Parratt, SIR WALTER, eminent organist and composer, born at Huddersfield, Feb. 10, 1841. At seven years of age he took the organ service in church, and at the age of ten played on one occasion the whole of Bach's preludes and fugues by heart and without notice. This wonderful precocity led him on to success, and he was appointed, when only eleven years of age, organist at Armitage Bridge Church. Ere long he was sent to the choir school of St. Peter's Chapel, Pimlico, where he officiated as organist and became a pupil of George Cooper. He was recalled to Huddersfield and appointed organist to St. Paul's Church there from 1854 to 1861; then he became organist at Witley Court in Worcester. When Stainer went to St. Paul's Cathedral, Parratt succeeded him at Magdalen College, Oxford. In 1882 he was appointed to St. George's Chapel, Windsor, vice Sir George Elvey. He took his degree as Bachelor of Music at Oxford in 1873, and ten years later was chosen professor of the organ, in the Royal College of Music. He received the honorary degree of Doctor of Music at Oxford in 1894. His publications include an anthem, *Life and Death*, an early valse caprice, some songs, and pieces for the organ. He was knighted in 1892.

Parry, SIR CHARLES HUBERT HASTINGS, born at Bournemouth, 1848. Director of the Royal College of Music, London, 1894; was appointed Professor of Music at Oxford, 1900. An eminent English writer on historical and critical subjects. His compositions comprise symphonies, overtures, suites, and chamber music, and much for the pianoforte. He is, however, best known as a composer of oratorios (*Judith*, 1888; *Job*, 1892; *King Saul*, 1894), anthems, choral odes, and songs. His best-known work is *Blest Pair of Sirens* (1887). His *Evolution of the Art of Music*, and his contributions to the *Oxford History of Music* and Grove's *Dictionary* are his most important literary works. He was knighted in 1898, and created a baronet in 1903.

Pauer, ERNST, pianist and eminent teacher, born at Vienna, 1826; died 1905. He studied first under Theodor Dirzka, and then under Mozart's son, Wolfgang Amadeus, and for harmony and counterpoint with Sechber. His first public appearance was in 1842, and one of his compositions was published in that year. He visited Munich for instruction in dramatic composition and instrumentation. He became director of the musical societies of Mainz, 1845. He was engaged by Messrs. Schotts to compose three operas, *Don Riego*, 1849, and *Die rothe Maske*, 1850, and *Die Braut*, 1861. Some important vocal works, overtures, and entr'actes appeared about this time. Author of educational works: *Musical Form*, *Pianoforte Playing*, *The Beautiful in Music*. Editor of numerous academical editions of classical works.

Peace, ALBERT LISTER, Mus.D., born at Huddersfield, Jan. 26, 1844. At the age of nine he was appointed organist of the parish church of Holmfirth. In 1866 he went to Trinity Congregational Church, Glasgow, and soon afterwards was made organist to the university. He graduated as Mus.B. in 1870, and in 1875 as Mus.D., in the University of Oxford. In 1879 he was appointed to Glasgow Cathedral, and then succeeded W. T. Best at St. George's Hall, Liverpool (1897). He has published sundry anthems, services, soli, chorus, and orchestra; also a cantata, *St. John the Baptist*.

Pearce, CHARLES WILLIAM, Mus.D., organist and composer, born at Salisbury, Dec. 5, 1856. Studied the organ under Aylward, Hoyte, and Hopkins; pianoforte, harmony, and composition with C. J. Read, T. E. Aylward, Dr. Hopkins, and E. Prout. He graduated Mus.B., 1881; Mus.D., 1884 (Cambridge). His works are: church cantatas, All Saints, 1880; *The Man of Sorrows*, 1893; Easter, 1898; Christmas, 1900; Ascension, 1902; Harvest, 1908; and many pieces for the organ. Hon. treasurer, Royal College of Organists, 1909.

Pergolese, or PERGOLESI, GIOVANNI BATTISTA, Italian composer, born in Jesi Papal State, Jan. 4, 1710; died at Pozzuoli, Mar. 16, 1736. He adopted a style of his own, which he exemplified in his oratorio, *La Conversione di San Guglielmo*, 1731. He made several attempts at producing an opera, with but slight success, but eventually brought out *La Serva Padrona*, 1733, which is generally considered his masterpiece. In 1734 he was appointed music director at Loreto. His health compelled him to resign, when he retired to Pozzuoli, where he composed *Orfeo ed Euridice* and his famous *Stabat Mater*, the latter finished only five days before his death, which occurred at an earlier age (26) than that of any other composer of the first rank.

Peterson, FRANKLIN SIEVEWRIGHT, organist, born at Edinburgh, Feb. 24, 1861. Studied at Dresden and Edinburgh; was organ pupil under Carl August Fisher, 1884; graduated Bachelor of Music, Oxford, 1892. Music master at Fettes College, 1894; lecturer on musical history at Dundee University College and in Edinburgh and St. Andrews universities extension centres. He is author of articles on musical matters in Chambers's *New Encyclopædia*, and has composed some anthems, songs, etc.

Piccini, NICCOLA, composer, born at Bari, Naples, Jan. 16, 1728; died at Passy, near Paris, May 7, 1800. At the instance of the bishop of Bari, he was sent to the Conservatorio of S. Onofrio, then presided over by Leo. He became the maestro's own pupil, but at Leo's death Durante took an almost fatherly interest in the boy. After twelve years of study, he left the Conservatorio and made his début as a composer, with the opera *Le Donne Dispettose*, at the Florentine Theatre, Naples, 1775. This opera had a remarkable success. His following efforts were equally successful; they were: *Le Gelosie* and ***Il** Curioso **del** Proprio Danno*, both in the light comic style; while *Zenobia* (1756) and *Alessandro nelle Indie* (1758) not only pleased the public, but accentuated his great advancement in power. He wrote a large number of dramatic works, and while in Paris produced *Le fat Méprisé*, 1779; *Atys*, 1780; *Didon; Le dormeur Eveillé;* and *Le Faux Lord*—these last three in 1783.

Planquette, ROBERT, born in Paris, July 31, 1850; died in Paris, Jan. 28, 1903. Originally a composer of songs and chansonettes for the café concerts. Encouraged by success he rose to operettas—*Valet de Coûr, Le Serment de Mme. Grégoire*, and *Paille d'Avoine*. The excellent merit of this last led on to further approbation, and in 1877 *Les Cloches de Corneville* proved a greater success than any of its forerunners.

Pleyel, IGNAZ JOSEPH, instrumental composer, born at Ruppertsthal, in Lower Austria, June 1, 1757; died 1831; the twenty-fourth child of the village schoolmaster. He learned to play the clavier and violin in Vienna, the former under Van Hal or Wanhall; after that his patron, Count Erdödy, placed him with Haydn. On leaving Haydn he went to Italy, where he cultivated a taste for Italian opera, and lived in constant intercourse with the foremost singers and composers. He was made deputy capellmeister at Strasburg, 1783; where in 1789 he was appointed first capellmeister to the cathedral. He came to London (1791), and took control of the professional concerts of the following season. Pleyel visited Vienna, and there achieved success—this was in 1805. He was the first to publish the complete collection of Haydn's quartets (except the last three, of which two had not been printed). Haydn considered Pleyel as his dearest and most efficient pupil. When in Italy he wrote an opera, *Iphigenia in Aulide* (Naples, 1785). An opera for the marionette theatre at Esterház, 1776, *Die Fee Urgele*, introduced him as a vocal composer. He also wrote twenty-nine symphonies, as well as much chamber music.

Popper, DAVID, born at Prague, June 18, 1846; received his musical education at the Conservatorium of that city. Goltermann taught him the violoncello, and he soon gave evidence of more than ordinary talent. In 1863 he began touring in Germany, and the Prince of Hohenzollern made him his 'kammervirtuos.' A year or two later he extended his touring to Holland, Switzerland, and England. At the Carlsruhe Festival in 1864 Liszt declared him to be the best of all the solo players. His compositions are eminently suited to the violoncello, and have a general recognition by the first of living violoncello players. Among the most popular are the *Sarabande and Gavotte*, op. 16; *Drei Stücke*, op. 11; and a concert polonaise, op. 28.

Porpora, NICCOLA (or NICCOLO) ANTONIO, composer and teacher of singing, born at Naples, 1686; died 1767. He obtained admission to the Conservatorio of Santa Maria di Loreto, where he received instruction from Padre Gartano of Perugia. His first opera was *Basilio re di Oriente*. At this period he styled himself 'chapel-master' to the Portuguese ambassador. His opera of *Berenice* (1710) was approved by Handel. His next dramatic work was *Flavio Anicio Olibrio* (1711), followed by several masses, motets, and other church compositions; by *Faramondo* (1719) and *Eumene* (1721). On the title-page of the latter he calls himself 'Virtuoso to the Prince Hesse Darmstadt.' When appointed Master of the Conservatorio of San Onofrio, he wrote his oratorio *La Martiria di Santa Euaenia*, 1721.

Prout, EBENEZER, composer and didactic writer and teacher of singing. Born at Oundle, Northants, 1835, he was musical from childhood, and after a course under Charles Salaman he gave himself up to music During the Royal Wedding Musical Fêtes he gave an organ performance at the Crystal Palace in lieu of James Coward. In 1861 he was appointed a professor of the pianoforte at the Crystal Palace School of Art, resigning in 1885. He was next professor of harmony and composition at the National Training School of Music from its opening, in 1876. He succeeded to Sullivan's class at the Royal Academy of Music, 1879. Among his choral works are: Magnificat in C. op. 7, for solo, chorus, and orchestra, 1873; chorus, *Hail to the Chief*, op. 10, 1877; cantata, *Alfred*, op. 16, 1882; cantata, *Red Cross Knight*, 1887; overture, *Twelfth Night*, 1881; quartet, op. 1, strings (a prize). His two concertos for organ and orchestra were not very successful.

Puccini, GIACOMO, born at Lucca, Italy, in 1858. His first master was Angeloni, at Lucca; he proceeded to the Royal Conservatorio, Milan, under A. Ponchielli, graduating with a fine capriccio sinfonico for orchestra. He has since gained a position among composers as a dramatic author. Operas: *Le Villi*

Milan, 1884; *Edgar*, Milan, 1889; *Manon Lescaut*, Turin, 1893; *La Bohème*, Turin, 1896; London, 1897. In 1893 he succeeded Catalani as professor of composition at the Milan Conservatorio.

Purcell, HENRY (called 'the Younger'), son of Henry Purcell, gentleman of the Chapel Royal, and master of the choristers at Westminster Abbey. Born 1658; died Nov. 21, 1695. He was organist at Westminster Abbey, 1680; composer in ordinary to the king, 1683. He has never been excelled in the simplicity, purity, and vigorous handling of his musical works. Chief works: *Timon of Athens*, 1678; *Dido and Æneas*, 1688 or 1690; *Tempest*, 1690; *Yorkshire Feast Song*, 1690; *Dioclesian*, 1690; *King Arthur*, 1691; *Boadicea*, 1695; 28 odes, etc.; 50 anthems and services, and other items of church music; sonatas for violin and bass, harpsichord lessons, etc.

Quantz, JOHANN JOACHIM, flautist and composer, born (according to his autobiography, in Marpurg's *Beiträge zur Aufnahme der Musik*), at Overschedan, between Göttingen and Münden, Jan. 30, 1697. He was familiar with the double-bass from the age of eight, and from this evidence of a talent for music a relative at the Stadtmusikus of Merseberg offered him the chance for a musical career. While staying near Dresden he made the acquaintance of Heine, with whom he went to reside in 1716. He next studied counterpoint with Zelenka, a pupil of Fux. He went to Italy, 1724; studied under Gasparini, and came to London *viâ* Paris, returning to Dresden in 1727. He left some hundreds of MSS.

Rachmaninov, SERGEI VASSILIEVICH, a talented pianist, one of the younger Moscow school of composers, born at Novgorod, April 1, 1873. Pupil at the Moscow Conservatorium of Siloti (pianoforte) and Arensky Taneiev (theory and composition). In 1892 he won the gold medal for composition. After leaving the Conservatorium he started on a tour through the chief towns of Russia. In 1899 he appeared in London at one of the Philharmonic Society's concerts. Many of his songs and pianoforte pieces, especially the famous prelude in C minor, are very popular.

Raff, JOSEPH JOACHIM, pianist and composer, born at Lachen on the Lake of Zürich, May 27, 1822; died at Frankfort, June 1882. His education was obtained at the Jesuit Lyceum of Schwyz. Loss of means made a schoolmaster of him, but he kept to music, and made such progress with piano and violin, and in composition, that Mendelssohn gave him a recommendation to Breitkopf and Hartel. This step led to the outpouring of a perfect flood of compositions of all sorts and dimensions from 1844. He became a pupil of Liszt about this time. At Stuttgart he met Bülow, who became deeply interested in him, doing him great service by taking up his new concert-stück, for pianoforte and orchestra, and playing it, Jan. 1, 1848. After a while Raff attached himself more closely to the new German school, and in 1850 went to Weimar to be near Liszt. Here he remodelled his opera *König Alfred*, and it was produced at the Court Theatre there. He wrote his first grand sonata for pianoforte and violin (E minor) in 1857, and his second violin sonata in 1858, as also the incidental music for the drama *Bernard von Weimar*, a drama by Genast. His first symphony, *An das Vaterland*, won the prize offered by the Gesellschaft der Musikfreunde in Vienna. In 1877 he was appointed director of the Hoch Conservatorium at Frankfort, a post he held till his death, in 1882. His music has passed, both in Germany and England, into more or less oblivion.

Rameau, JEAN PHILIPPE, eminent composer, born at Dijon, 1683; died at Paris, 1764. His earlier musical education was of a somewhat desultory character. His father wished him to study for the magistracy, which he refused to do, showing a wayward disposition to boot. These obstacles were the main reason for his being sent to Milan. He learned little in Italy, and returned to Dijon in company with a wandering theatrical manager, for whom he played the second violin. Settling in Paris, he there published his *Premier Livre de Pièces de Clavecin* in 1706. He now showed strong desires to remedy the imperfection of his early training, and set to work upon Zarlino, Descartes, Mersenne, F. Kircher, and other well-known authors. He not only mastered their several theories, but demonstrated their weak points, and in some cases substituted for them a system of his own. In Paris (1722) some light compositions attracted attention. He then showed his real powers in his first great opera, *Hippolyte et Aricie.* He subsequently produced more than twenty operas, the most successful of which were *Dardanus* and *Castor et Pollux.* He was appointed conductor at the Opéra Comique, and a pension granted him by the directors. Louis xv. appointed him composer to the court, and in 1745 honoured him with a patent of nobility and the order of St. Michael. He is chiefly known to-day by his *System of Harmony.*

Reger, MAX, composer, born at Brand, near Kemnath in Bavaria, Mar. 19, 1873. In his seventeenth year he went to study with Riemann at Sonderhausen, accompanying him to Wiesbaden on his appointment to the Conservatorium. Here, in 1895–6, he became a teacher himself. He occupies a high place among the modern German composers of chamber and church music. His works proclaim him to have a strong individuality. His handling of counterpoint is marked by wonderful facility, and his music is full of original and remarkable effects. The whole catalogue of his voluminous works, strange to say, contains but one orchestral number (op. 90).

Reimann, HEINRICH, born at Rengersdorf (Silesia), Mar. 14, 1850. Was grounded in music by his father (Ignaz Reimann), pianist and conductor. Already a member of the Gymnasium at Gleiwitz, he had conducted an orchestral and choral society, and composed choral and chamber music. As a student he had conducted the academical Leopoldina Vocal Society; he studied under Brosig. He wrote many theoretical works dealing with rhythm, etc.

Reinecke, CARL HEINRICH CARSTEN, composer, conductor, and performer, director of the Gewandhaus Concerts at Leipzig, born at Altona, 1824; died at Leipzig, 1910. In his early youth he was trained by his father, and at eleven performed in public. He made a concert tour through Sweden and Denmark at the age of eighteen, and settled at Leipzig in 1843. He was much in the society of Mendelssohn and Schumann at this period. In 1844, in company with Wasielewski, he went a professional tour to Riga, returning by Hanover and Bremen. For some time he had been in the pay of Christian VIII. of Denmark, but in 1846 he revisited Copenhagen, remaining there for two years. With Otto von Königslau, violinist, he went to Italy and Paris, and on his return Hiller secured for him the professorship of the pianoforte and counterpoint in the Conservatorium of Cologne. He became conductor of the Concertgesellschaft at Barmen in 1854; and Musikdirector to the University of Breslau. Between the years 1867 and 1872 he toured extensively. In England he played at the Musical Union, Crystal Palace, and Philharmonic, and met with great success. Reinecke's best work is in pianoforte music. He is the composer of one oratorio, *Belsazar*.

Rheinberger, JOSEF GABRIEL, born at Vaduz (Liechtenstein), Mar. 17, 1839. He showed early musical promise, and at five years had considerable local reputation. His father placed him in charge of Sebastian Pöhly. In 1846, when but seven years old, he was appointed organist of Vaduz parish church, and the next year his first composition was publicly performed. He entered the Munich Conservatorium in 1850, and there remained, studying with J. E. Leonhard (piano), and the organ with J. G. Herzog, and counterpoint with Jul. J. Maier. He became a pupil of Franz Lachner, and remained in Munich, where he gave lessons. He then succeeded Leonhard as professor of pianoforte at the Conservatorium, subsequently becoming professor of composition. His works take high rank among contemporary compositions, both vocal and instrumental. They include the romantic opera *Die sieben Raben*, op. 20, 1869; *Des Thürmers Töchterlein*, op. 70, 1873; *Das Zauberwort*, op. 153; the oratorio *Christoforus*, op. 120; a mass for double choir, dedicated to Leo XIII., op. 109; requiem for soldiers of the Franco-Prussian War, op. 60; and numerous other works.

Ricci, LUIGI, dramatic composer, born at Naples, June 8, 1805; died at Prague, Dec. 31, 1859. Was a pupil of Furno and Zingarelli at the Conservatorio di S. Sebastiano, Naples; he also took private lessons of Generali. In 1819 he became one of the sub-professors with Bellini. His first work, *L'Impresario in angustie*, was performed by the students of the Conservatorium, in 1823, with great success. *La Cena frastornata*, *L'Abate Taccarella*, *Il Diavolo condannato a prender moglie*, and *La Lucerna d'Epitteto* — all four of these were written between 1823 and 1827.

Richards, HENRY BRINLEY, born at Carmarthen, Nov. 13, 1817; died in London, May 1, 1885. Originally intended for the medical profession, but preferring music, became a pupil of the Royal Academy of Music, obtaining the King's Scholarship in 1835 and 1837. He attained celebrity as a pianist; and his song, *God Bless the Prince of Wales* (1862), has always been highly popular. Many of his sacred songs, part songs, and piano pieces are well known.

Richter, ERNST FRIEDRICH EDUARD, composer, born Oct. 24, 1808; died at Leipzig, April 9, 1879. Trained at the Gymnasium at Zittau, he went in 1831 to Leipzig. There he studied by himself in order to become a musician. In 1843 he was appointed, jointly with Hauptmann, teacher of theory; undertook the direction of the Singakademie after the death of Poblenz. Among his writings there is an oratorio, *Christus der Erlöser*, 1849; Schiller's *Dithy-*

rambe; sundry quartets for strings; organ pieces; violin sonatas, and important works on harmony, counterpoint, and fugue.

Riemann, KARL WILHELM JULIUS HUGO, born at Grossmehira, near Sonderhausen, July 18, 1849. Saw active service in the Franco-German War, and afterwards devoted himself to music. He studied at Leipzig Conservatorium. For some years he worked as teacher; then he was appointed *privatdozent* in the University of Leipzig, which post he held from 1878 to 1880. For the nine following years he was teacher of the pianoforte and theory in the Hamburg Conservatorium. He went next to the Conservatorium at Wiesbaden, 1890–5. In the latter year he returned to Leipzig as lecturer in the university, and in 1901 was appointed professor. He has been a remarkably active writer on every branch of musical knowledge.

Ries, FERDINAND, composer and pianist, born at Bonn, Nov. 1784; died at Frankfort on the Main, Jan. 13, 1838. Was steeped in music, so to speak, from his earliest infancy. As he grew to boyhood his father trained him in the pianoforte and violin, while B. Bernberg taught him the violoncello. In 1801 he went to Munich, where he remained for the winter, suffering much privation. In October of the same year he went to Vienna, where he made the acquaintance of Beethoven, who subsequently took a great deal of pains with his pianoforte playing, but would teach him nothing else. Albrechtsberger was prevailed on to take him as a pupil in composition. Subsequently Beethoven secured him a position as pianist to Count Browne, the Russian *chargé d'affaires*, and at another time to Count Lichnowsky. He lived in Paris for two years, then made a concert tour in North Germany, Scandinavia, and Russia, and resided in London 1813–24, prominent as a teacher, player, and composer.

Rimbault, EDWARD FRANCIS, LL.D., born in Soho, June 13, 1816. His father was his first teacher, and then Samuel Wesley. At sixteen he was appointed organist to the Swiss Church in Soho. In 1840 he took an active part in the formation of the Musical Antiquarian and Percy Societies, for both of which he acted as secretary. As editor he carried through a vast number of publications. He also arranged many operas and other works. In 1848 he received the honorary degree of LL.D. from Oxford University. His compositions are few, the principal being *The Fair Maid of Islington*, *The Castle Spectre*, and a posthumous cantata, *Country Life*.

Rimsky-Korsakov, NICHOLAS ANDREIEVICH, composer and musician, born at Tikhvin, government of Novgorod, Mar. 18, 1844; died 1908. He was taught the piano at six years of age, and at nine made his first attempt at composition. He was entered at the Naval College in St. Petersburg, but at irregular intervals he managed to get some instruction in the violoncello from Ulich, and in the pianoforte from Fedor Kanillé. His association with Balakirev proved the decisive moment in his career. Balakirev's disciples—Cui, Moussorgsky, and Borodin—awoke in their young associate an ambition to reach more solid ends. In 1865 his symphony, op. 1, was produced at a concert of the Free School of Music, St. Petersburg. This was the first symphony from the pen of a native composer, and it was given a hearty reception. In 1871 he was appointed professor of composition and instrumentation in the St. Petersburg Conservatoire, and retired from the navy. He became assistant director to the court chapel, under Balakirev, whom he succeeded as director and conductor of the Free School Concerts from 1874 to 1881; and conducted the Russian Symphony Concerts which were inaugurated in St. Petersburg by Belaiev, 1886 to 1900. Of his sacred works *The Liturgy of St. John Chrysostom* (op. 22), a *Te Deum*, and *By the Waters of Babylon* are the most important.

Rinck or RINK, JOHANN CHRISTIAN HEINRICH, organist and composer, born at Elgersburg, in Saxe Gotha, Feb. 18, 1770; died at Darmstadt, 1846. At Erfurt he devoted much attention to the works of J. Sebastian Bach; while there under Kittel he proved himself an apt pupil. After having been with Forkel at the University of Göttingen, he obtained the post of organist at Giessen. He was appointed organist at Darmstadt in 1805, and professor at its college eight years later. His next posts were those of court organist and chamber musician to Ludwig I. After making many tours in Germany with success he received various decorations, and in 1831 a membership of the Dutch Society for the Encouragement of Music. He was decorated with the cross of the first class by his grand duke in 1838. Out of his 125 works a few are for chamber, including sonatas for pianoforte, violin, and violoncello, and pianoforte duets. His reputation is chiefly based on his organ music, or rather on his *Practical Organ School*.

Roberts, J. VARLEY, Mus.D., born at Stanningley, near Leeds, Sept. 25, 1841. At the age of twelve was organist at Farsley, near Leeds. In 1862 was at St. Bartholomew's Church, Armley, and organist and choirmaster of the parish church, Halifax, 1868. He graduated Mus.B. at Oxford in 1871, and five years later Mus.D. In 1876 he became a fellow of the Royal College of Organists, London. He was chosen organist at Magdalen College, Oxford, succeeding Mr. (now Sir Walter) Parratt. His compositions include sacred cantatas—*Jonah* (for voices and orchestra), *Advent, The Story of the Incarnation*, the Passion for church choirs; six services (one an Evening Service in C); and about fifty anthems, etc.

Rode, JACQUES PIERRE JOSEPH, violinist, born at Bordeaux, Feb. 16, 1774; died 1830. At eight years of age he studied under Fauvelainé. He went to Paris in 1778, met Punto (or Stich), and was by him introduced to Viotti, who at once accepted him as a pupil. In 1790 he made his first public appearance at a concert, where he played Viotti's Thirteenth Concerto. He now travelled on tour in Holland and Germany, and his successes were unqualified. In London he only once appeared in public, and left soon after for Holland. In 1803 he went to Russia, where the emperor attached him to his private music staff at a salary of 5,000 roubles. In 1813, at Vienna, he met Beethoven, who finished the great Sonata in G, op. 96, expressly for him. His principal works are thirteen violin concertos, and twenty-four caprices or studies for the violin.

Romberg, BERNHARD, born at Dinklage, Nov. 12, 1767; died at Hamburg, Aug. 13, 1841. Violoncellist and composer. Travelled all over the Continent and to England, giving concerts.

He is considered the head of the German school of violoncellists, and is important by reason of his work in developing the capabilities of the instrument. He composed a considerable quantity of music for the violoncello, including concertos and solo pieces, chamber music, and five operas. Only the first kind are now alive.

Ronald, LANDON, pianist and composer, born in London, June 7, 1873. As a child studied the piano under Ad. Schloesser and Carlo Albanesi. As a scholar of the Royal College of Music, he studied under Taylor, Hubert Parry, Gompertz, and Sir Frederick Bridge; appeared first in public, 1887. Among his compositions are an operetta, *Did you ring?* his song, *Love in Absence;* and his pianoforte pieces, *Une Idée* and *Ballade.* Appointed principal, Guildhall School of Music, 1911.

Roseingrave, THOMAS, organist and composer, born at Dublin; died at London, 1750. Organist at St. George's, Hanover Square, 1725–37, he was compelled to give up his position owing to some mental derangement. He resided some time at Hampstead, whence he removed to Dublin in 1753. He wrote one opera, *Phœdra and Hippolitus* (produced at the Great Music Hall, Fishamble Street, Dublin, 1753). Two anthems, *Great is the Lora* and *One Generation,* are included in the MS. collection of anthems in the library of the Royal College of Music.

Rossini, GIOACCHINO ANTONIO, Italian dramatic composer, born at Pesaro, Feb. 29, 1792; died Nov. 13, 1868. He studied first under Angelo Tesei, and then under Babbini. On his voice breaking, he entered the Liceo at Bologna for the study of counterpoint under Mattei. The first of his compositions which attracted attention was an opera buffa in one act, *La Cambiale di Matrimonio,* produced at Venice in 1810. In 1813 he created quite a furore at Venice with *Tancredi.* He was now famous, yet his greatest comic opera was hissed at its production, 1816. This opera was none other than *Almaviva,* or, as it is now known, *Il Barbiere di Seviglia.* The libretto had been built on a subject which already had been made of dramatic use, hence the refusal of the Roman audience to tolerate it. Between 1815 and 1823 he composed no less than twenty operas, among them his masterpieces, *Elisabetta,* 1815; *Il Barbiere,* 1816; *Otello,* 1816; *La Cenerentola,* 1817; *La Gazza Ladra,* 1817; *Mosè in Egitto,* 1818; *La Donna del Lago,* 1819; and *Semiramide,* 1823. Rossini visited England in 1823, and accepted an engagement as musical director of the Théâtre Italien in Paris, where in 1829 he produced his last great work, *Guillaume Tell.* He remained inactive for three years, when he wrote the first six movements of the *Stabat Mater,* for private performance only. He completed it in 1839, and it was first publicly performed at the Salle Ventadour in 1842. His last work, the *Petite Messe Solennelle,* was privately produced at the house of M. Pillet Will, Mar. 16, 1864. He died at his suburban villa in the Avenue Ingres at Passy, and was buried at the church of the Trinité.

Rubinstein, ANTON GREGOROVITCH, eminent composer and pianist, born of Jewish parents at Wechwotynecz, in Volhynia, Austrian frontier of Russia, Nov. 28, 1830; died at Peterhof, Nov. 20, 1894. He received his first instruction from his mother, from whose care he went to

Moscow, under Villoing. He was nine years of age when he made his first public appearance in Moscow. He then journeyed to Paris, where he first met Liszt, who was teaching in that city. Acting upon Liszt's advice, he continued his studies there. A year later he visited England (1842), then passed to Holland, Germany, and Sweden. In 1845 he went to Berlin and studied composition with Dehn. He was in Vienna (1846–8) and Pressburg, teaching on his own account. Again visiting Russia, he was nominated Kammervirtuos by the Grand Duchess Helen. He studied for eight years at St. Petersburg, and could now come out as a fully fledged artist with a pile of original compositions. He again visited England in 1857, and made his first appearance at the Philharmonic on May 18. He returned to Russia in 1858, to give brilliant concerts in St. Petersburg, Moscow, etc. He was now appointed imperial concert director, with a life pension. From this time he, with Carl Schuberth, worked for the advancement of music in Russia, and had the merit of being the founder of the St. Petersburg Conservatorium, 1862, remaining its principal till 1867. When in Russia in 1869 the emperor decorated him with the Vladimir Order, which raised him to noble rank. He gave a set of farewell concerts all over Europe in 1885–7. In 1889 he celebrated his artistic jubilee. Chief works: operas—*The Demon* (1875), *The Maccabees* (1875), *Nero* (1879); oratorios—*The Tower of Babel* (1870), *Paradise Lost* (1875), *Moses* (1887); six symphonies, including the *Ocean;* five pianoforte concertos, and over a hundred songs.

Saint-Saëns, CHARLES CAMILLE, born at Paris, Oct. 9, 1835. Pianist and composer. Could play the piano at two and a half, and read from full score at five. At seven he began seriously to study the pianoforte under Stamaty, and harmony under Maleden. In 1847 he entered Benoist's class at the Conservatoire, and Halévy took him in hand for composition. He obtained second organ prize in 1849, and the first in 1851. His first symphony was composed at the age of sixteen. Two years later he found himself overwhelmed with work, but for all that he found time for composing symphonies, chamber music, and vocal and instrumental pieces. He also played at many concerts. In 1858 he was appointed organist of the Madeleine, where he gained reputation for improvisation, and also as an executant. He was now in the first rank of musicians, and, like other French musicians, aimed at dramatic composition. His cantata, *Les Noces de Prométhée,* had been awarded the prize at the International Exhibition, 1867, with great éclat. His *La Princesse Jaune* (1872) and *Le Timbre d'Argent* (1877) were not successes. His works include *Samson et Dalila,* a sacred drama, 1877; and *Etienne Marcel,* 1879; *Proserpine,* 1887; *Ascanio,* 1890; and many other violin and orchestral compositions.

Sauret, ÉMILE, violinist, born at Dun le Roi, Cher, France, May 22, 1852. First attracted the notice of De Bériot, and became his last pupil. He toured at an early age, playing in the chief towns of France and Italy, in Vienna, and in London (at the International Exhibition of 1862, and at the Alhambra); also at Mellon's Covent Garden concerts, 1866). With Strakosch made a first visit to America, 1872, repeating the visit in 1874, and remaining there till Jan. 1876. During this stay he met Von Bülow and Rubinstein. Sauret made his début in the Gewandhaus in May 1876, in Mendelssohn's concerto, and was well received. He reappeared in England in 1880, and played both at the Crystal Palace (April 24) and the Philharmonic (Bruch's Concerto, No. 1, on April 28). His published works include a concerto in G minor, a ballade, a légende, and a sérénade in G—all for solo violins and orchestra; caprice de concert in D, scherzo fantastique, valse-caprice, barcarolle mazurka, and many other drawing-room pieces.

Scarlatti, ALESSANDRO, born at Trapani, Sicily, 1658 or 1659; died at Naples, Oct. 24, 1725. Trained at Rome by Carissimi. Became court maestro to Queen Christina of Sweden, and afterwards at Naples, 1694. He plays an important part in the history of music (more especially opera), and was one of those composers who developed the school of composition that lasted down to the time of Beethoven. He is best known as a composer of operas, of which he produced well over a hundred. He also composed much chamber music, and an enormous number (some say about two hundred) of masses and other items of church music.

Scarlatti, GIUSEPPE DOMENICO, born in Naples, Oct. 26, 1685; composer. Learned first from his father, and later from Gasparini. One of his first works was the remodelling for Naples, 1704, of Polaroli's opera *Irene* (1695). In 1709 he entered the service of Marie Casimere, Queen of Poland, and composed several operas for her private theatre: *Fatide in Sciro*, 1712; *Ifigenia in Aulide*, and *Ifigenia in Tauride*, 1713; *Amor d'un Ombra*, and *Narciso*, 1714; *Amleto*, 1715. In 1715 he succeeded Baj as maestro di capello of St. Peter's in Rome, where he composed masses, salve reginas, etc. In 1719 he was in London, where his *Narciso* was performed (May 1720). Nine years subsequently he was in Spain, appointed music master to the Princess of the Asturias, whom he had formerly taught in Lisbon. He returned to Naples, 1754, and died there three years later. He is now chiefly remembered by his harpsichord lessons, sonatas, etc.

Scharwenka, FRANZ XAVIER, born at Samter, 1850; composer. He was a well-known pupil at Kullak's Academy in Berlin, both for his pianoforte playing and his composition, which he studied under Kullak and Wüerst respectively. His first public appearance was in Berlin, at the Singakademie, in 1869. He remained at Kullak's for some time as a teacher, when his military duty called him. As a pianist Xavier Scharwenka is noted for the beautiful quality of his tone, and it would be difficult to name his equal. His compositions, which are of a Polish character, include a symphony in C minor, op. 60; three pianoforte concertos, in B♭ minor, C minor, and C♯ minor (opp. 32, 56, and 80); two pianoforte trios, in F♯ minor and A minor (opp. 1 and 42); two violoncello sonatas, in D minor and E minor (opp. 2 and 46); and an opera, *Mataswintha*, 1896.

Schröder, CARL, violoncellist and conductor, born at Quedlinburg, Dec. 18, 1848. Pupil of Drechsler, Dessau, and of Fr. Kiel, Berlin. At the age of fourteen he became a member of the court band at Sonderhausen. With his three brothers, Hermann, Franz, and Alwin, he formed a quartet party (1871), which was broken up when, two years later, he was appointed principal violoncellist in the court band at Brunswick. In 1874 he succeeded Hagar as solo violoncellist at the Gewandhaus and theatre orchestras, and as teacher at the Conservatoire. He followed Erdmanndörffer as capellmeister at Sonderhausen, where he founded a conservatorium with success, and which he sold to his successor, Ad. Schultze, in 1886. He was then offered, and he accepted, the capellmeistership for one season of the German opera at Rotterdam, whence he was appointed by Count Hochberg to the Berlin opera as chief capellmeister. This post he resigned to become successor to Sucher at Hamburg, 1888. Two years subsequently he returned to Sonderhausen, as court capellmeister and director of the Fürstliches Conservatorium. He has published some works for the violoncello (concerto, op. 32); caprices, op. 26; and has since composed two operas, *Aspasia* (1892) and *Der Asket* (1893).

Schubert, FRANZ PETER, born at Lichtenthal, Jan. 31, 1797; died at Vienna, Nov. 19, 1828. Composer of vocal and instrumental music. For the foundation of his general education he was indebted to his father; but the beauty of his voice attracted so much attention that he was received into the choir of the imperial chapel. For five years he was taught to sing and to play the violin. No attempt seems to have been made to teach him composition, but he was supplied with music paper, and thenceforward he wrote incessantly, as his fancy dictated, without any help whatever, always carefully signing and dating his MSS., which extend as far back as 1810. In 1815 he composed two symphonies, five operas, and no less than 137 songs (67 of which have been published), besides many important pieces. Count Johann Esterhazy, in 1818, secured Schubert's services as resident teacher of music to his daughters. The appointment was of great importance to him, yet it led to no permanent improvement in his prospects. His life appears to have been one long series of disappointments. Of his greater operas, not one was placed upon the stage during his lifetime. With his songs he had better luck; many of them were published, and their fresh, bright, and melodious music proved irresistible. Among his MSS., seven or eight may be found dated the same day; yet even in such cases he never repeated himself—he had a new inspiration for each production. The original MS. of *Hark! hark! the Lark* was written at a 'beer-garden,' on the back of a bill of fare. His greatest dramatic work, *Fierabras,* was a commission from the Court Theatre at Vienna. It was rejected on account of the weakness of its libretto. Of his ten symphonies, not one made its mark during his lifetime, but each one carries the stamp of genius. The greatest and longest is the one in C major. His best-known works are *Rosamunde, The Song of Miriam,* and his *Unfinished Symphony.* His masses are much sung by both Roman and Anglican choirs.

Schumann, ROBERT ALEXANDER, born at Zwickau, Saxony, June 8, 1810; died at Eidenich, near Bonn, July 29, 1856. Musical critic and composer. Till his twentieth year he studied law, but exhibited little devotion thereto. He went to Leipzig, where he studied music under Friedrich Wieck for the pianoforte. Through a mishap to the third finger of his right hand, which he had endeavoured to strengthen with some mechanical contrivance—a process which signally failed and left his hand crippled—he was forced to devote himself thenceforward to the study of composition, which he began diligently under Heinrich Dorn. He devoted his attention to subjects connected with the higher branches of art, to which he had hitherto paid but scant attention. Schumann's first great orchestral work was his symphony in B♭, 1841; another symphony in D minor, and an orchestral overture, scherzo, and finale, appeared in the same year. Other works followed in quick succession, a long list, crowned with his only opera, *Genoveva*, which, though completed in 1848, was not produced till 1850. In 1843 he had been appointed professor of composition in Mendelssohn's newly founded Conservatory of Music at Leipzig. He next sought to be appointed director of the Gewandhaus Concerts, but failed, J. Rietz being the successful candidate. In 1850 he went to Düsseldorf as musical director—Mendelssohn had once held the position. He remained there till 1853, when his mental powers began to decline. He is chiefly known by the following works: four symphonies, in B♭, C, E♭, and D minor; overtures, *Manfred* and *Genoveva*; piano concerto in A minor, op. 54; piano quintet in E♭; piano quartet in E♭; a large number of pianorfote pieces, and songs, amongst which *The Two Grenadiers*, *The Walnut Tree*, *Ich grolle nicht* stand out with prominence. His larger vocal works include the cantatas *Paradise and the Peri*, *Adventlied*, *Nachtlied*, *Mignon's Requiem*, *Pilgrimage of the Rose*, *Luck of Edenhall*, etc.

Schütz (Sagittarius), Heinrich, born at Köstritz, Saxony, Oct. 8, 1585; died at Dresden, Nov. 6, 1672. One of the most influential German composers of the 17th century, a promoter of church music, and a forerunner of Bach. He became a choir-boy in the Court Chapel at Kassel in 1599, and subsequently went to Venice and studied under Giovanni Gabrieli till the latter's death (1612). Returning to Kassel, he became court organist. In 1617 he was made capellmeister to the Elector of Saxony, at Dresden. Of all his works, the one most worthy of mention is *Dafne* (the first German opera), to a libretto by Rinuccini, produced in 1627 for the marriage of the Princess Sophie of Saxony.

Schytte, Ludwig Theodor, born at Aarhus, Jutland, Denmark, April 28, 1850. Originally a chemist, he surrendered that business to devote himself to music. He studied the piano under Anton Rée and Edmund Neupert, and composition with Gebauer and Gade, finally going to Taubert in Berlin and Liszt at Weimar. He has composed a large number of graceful and effective works — his op. 22, *Naturstimmungen*; op. 30, *Pantomimen*, for pianoforte duet; op. 53, sonata. A pianoforte concerto is op. 28; and among his many songs, a cycle, *Die Verlassene*, deserves mention. A comic opera, *Fahrendes Volk*, was not performed; but *Hero*, a one-act opera, was given at Copenhagen in 1898, and an operetta, *Der Mameluk*, at Vienna in 1903.

Servais, Adrien François, born at Hal, near Brussels, June 6, 1807; died there, Nov. 26, 1866. A distinguished violoncellist. He received his first lessons in music from his father, afterwards attending the Brussels Conservatoire under the guidance of Platel. Fétis advised him to make his début as concert player at Paris, which he did with success. He then undertook a series of concert tours, visiting England, Scandinavia, Germany, Russia, etc. In 1848 he was appointed professor of the violoncello at the Brussels Conservatoire and violoncellist to King Leopold. His compositions include three concertos and sixteen fantasias for violoncello and orchestra, also some caprices for violoncello and pianoforte; duets on opera themes for violoncello and pianoforte (jointly with Grégoire), for violin and violoncello (jointly with Vieuxtemps and Léonard).

Shield, WILLIAM, composer, born at Whickham, Durham, Mar. 5, 1748; died in London, Jan. 25, 1829. The son of a singing-master, he was apprenticed to a boat-builder. His master, however, permitted him to pursue his musical studies. At this time he obtained lessons in thorough bass from Chas. Avison. He removed to Scarborough, where he became leader at the theatre and concerts. At Scarborough he produced an anthem for the opening of a new church in Sunderland. This was his first composition. He was recommended to Giardini, who engaged him in 1772 as second violin in the opera band. His first dramatic work was *The Flitch of Bacon.* This led to his appointment as composer at Covent Garden, 1778.

Sibelius, JEAN, born at Tavastehus, Finland, Dec. 8, 1865. At first a law student, but later devoted himself to music. Pupil of the Mus. Inst. at Helsingfors, 1885–8; of Albert Becker, 1889–90; of Goldmark, Vienna, 1891. His works: the first Finnish opera, *Tornissa olija impi* (*The Maid in the Tower*), 1896; orchestral works, *Finlandia, Ein Saga,* etc.; pianoforte pieces.

Sinding, CHRISTIAN, born at Köngberg, in Norway, Jan. 11, 1856. A talented pianist; has written many pianoforte pieces. He was a student at Leipzig, Munich, and at Berlin. The most important of his compositions are the rondo in A, op. 45; piano concerto in D♭, op. 6; quintet in E minor, op. 5; trio in D major, op. 23; variations for two pianos, op. 2; suite, op. 3; sonatas for violin and piano; suite for pianoforte and violin, op. 14; and *Frühlingsrauchen.*

Sinigaglia, LEONE, composer, born at Turin, Aug. 14, 1868. Was a pupil of the Conservatorio of his native city, and subsequently studied with Mandyczewski in Vienna, where he met Dvorak, Goldmark, and other musicians. His early works include a number of violin and violoncello pieces, songs, and female choruses, etc., and one of these, op. 5, a 'concert étude,' for string quartet, was often played by the Bohemian Quartet. His op. 19 is a set of variations on Schubert's *Haidenröslein* for oboe and piano; op. 26 is a *Rapsodia piemontese,* for violin and orchestra; two *Danze piemontese* for orchestra, op. 31, are arrangements of genuine popular themes. These have been arranged in a variety of ways, and are very successful.

Sitt, HANS, violinist and composer, born at Prague, Sept. 21, 1850. Studied at the Prague Conservatoire. He founded a series of popular concerts in Leipzig in 1883, teacher of the violin at Leipzig Conservatoire, and viola player in the Brodsky Quartet; in 1885, conductor of the Bachverein. succeeding Herzogenberg. His best-known compositions are: three violin concertos (in D minor, A minor, and E minor); a viola concerto in G minor (also published as a violin concerto in D minor); a violoncello concerto in A minor, op. 34; a notturno for violin and orchestra; pieces for violin and for pianoforte (*Namenlose Blätter*, ten pianoforte pieces, op. 10); and songs.

Smart, HENRY (THOMAS), born in London, Oct. 26, 1813; died July 6, 1879. English composer. Became organist of Blackburn Parish Church, Lancashire, 1831; of St. Philip's Church, Regent Street, 1836; of St. Luke's, Old Street, 1844; and of St. Pancras, 1864. His best work is *The Bride of Dunkerron*, a cantata, 1864. Other cantatas by him are *King Rene's Daughter*, 1871; *The Fishermaidens* and *Jacob*, 1873. He is more important, however, as a composer of part songs and as a copious writer for the organ.

Smetana, FRIEDRICH, Bohemian composer and pianist, born at Leitomischl, Mar. 2, 1824; died May 12, 1884. Suffered confinement in an asylum at Prague as a lunatic. He studied under Proksch in Prague, and after a time with Liszt. In 1856 he became conductor of the Philharmonic Concerts at Gothenburg. He made a concert tour in 1861 through Sweden. Returning to Prague, he became capellmeister at the National Theatre; this post he resigned later on account of impaired hearing. His works show a thoroughly Czechish character, and are highly esteemed. He wrote many Bohemian operas; among them may be noted *Die Brandenburger in Böhmen*, 1866; *Der Kuss*, 1876; *Das Geheimniss*, 1878; *Die Teufelswand*, 1882; and *Prodaná Nevésta* (*The Bartered Bride*), his best-known work. Smetana was an enthusiastic follower of the Berlioz-Liszt-Wagner party. His symphonic poems are evidences to the fact.

Somervell, ARTHUR, born at Windermere, June 5, 1863; educated at Uppingham School from 1877, and Cambridge (King's College), where he took his B.A. degree in 1883. While at the university he studied with Stanford, and after taking his degree went to the Hochschule at Berlin, where his masters were Kiel and Bargiel. On his return to England he entered the Royal College of Music, and soon after became a pupil of Parry, 1887. He has written some graceful songs, but his first ambitious work was his Mass in C minor, performed by the Bach Choir, in 1891. The Philharmonic Society performed his orchestral ballad *Helen of Kirkconnell*, and with his first festival work, *The Forsaken Merman*, he went right to the front as a musician.

Spohr, LOUIS or LUDWIG, born at Brunswick, April 5, 1784; died at Kassel, Nov. 22, 1859. Violinist and composer. Took violin lessons from Kunisch, and studied composition under Hartung. In 1798 he started his first artistic tour, which proved a failure. On his return to Brunswick the duke gave him an appointment, and defrayed the expense of his future education under Franz Eck (1802–3), in whose company he visited St. Petersburg and other capitals. His first violin concerto was published in 1803, and he returned to Brunswick. Neither of his two operas, *Die Prüfung* and *Alruna*, was ever placed on the stage. His third opera, *Der Zweikampf mit der Geliebten*, 1809, was successfully performed at Hamburg 1810. Others of his works are the *Scena Cantante*, and a symphony (No. 2) in D minor. His new symphony met with an enthusiastic reception, as did the earlier one (No. 1 in E♭) and *Nonetto*, at the last concer of the series. In 1822 he entered on his duties as capellmeiste at Cassel. Soon after his taking up this post he settled down to the composition of his sixth opera, *Jessonda*, which he always regarded as one of his best productions. *Jessonda* was produced in the same year as Weber's *Euryanthe* (1823). The success of *Jessonda* led him to work upon yet a seventh, *Der Berggeist*, 1825. In 1826, at a festival held at Düsseldorf, his oratorio *Die letzten Dinge* met with success. This work became known in England as *The Last Judgment*. Again, in 1827, Spohr produced his eighth opera, *Pietro von Abano*. *Der Alchymist*, produced in 1830, was a still finer opera. The year 1833 was spent in preparing the oratorio *Des Heilands letzte Stunden* (known in England as *Calvary* or *The Crucifixion*), which was performed at Kassel on Good Friday, 1835, and sung in English at the Norwich Festival of 1839. His compositions for the violin include concertos, quartets, duets, and other concerted pieces and solos, adapted for the chamber and the concert room. Of his nine symphonies, the finest, *Die Weihe der Töne*, was produced in 1832. He, very much against his wish, was pensioned off in 1857. His works fail to attract at the present day because of their excessive and weak chromaticism.

Squire, WILLIAM HENRY, A.R.C.M., born at Ross, Aug. 8, 1871. His father, an amateur violinist, was his first teacher. At the Royal College of Music, in 1883, he gained the violoncello scholarship, which was extended for a further period of three years. He studied under Edward Howell, and made his début at a concert of Senor Albeniz at St. James's Hall. At the Crystal Palace, April 20, 1895, he appeared in Saint-Säens's Concerto in A. Principal violoncellist at the Royal Opera, Covent Garden, in the same year. He has composed a great many works.

Stainer, SIR JOHN, English composer and organist, born in London, June 6, 1840 ; died at Verona, Italy, in Holy Week, 1901. Was a chorister at St. Paul's, 1847–56. Studied harmony under Bayley, and counterpoint with Steggall, and later the organ under Cooper. He was organist at Magdalen College, Oxford, graduating there Mus.B., 1859, and Mus.D., 1865. From 1872 to 1888 successor to Sir John Goss as organist at St. Paul's, resigning on account of failing sight. He received the honour of knighthood in 1888, and in 1889 assumed the position of professor of music at Oxford University. His notable works are: Oratorio, *Gideon ;* the cantatas, *The Daughter of Jairus*, 1878 , *St. Mary Magdalene*, 1883 ; *The Crucifixion*, 1887 ; four church services ; canticles, anthems, songs, etc., as well as important educational works for organ, harmony, and composition.

Stanford, CHARLES VILLIERS, composer and conductor, born at Dublin, Sept. 30, 1852. At an early age he was a good musician and an ambitious composer, one of his teachers being Sir Robert Stewart. He succeeded Dr. J. L. Hopkins as organist of Trinity College, Cambridge. For two years (1875–6) he studied under Reinecke at Leipzig. Took M.A. degree at Cambridge, 1878 ; in 1883 Oxford, and in 1888 Cambridge, made him Mus.D. In 1885 he succeeded Goldschmidt as conductor of the Bach Choir, and in 1887 G. A. Macfarren as professor of music at Cambridge. The following are some of his more important works: Operas, *The Veiled Prophet of Khorassan*, 1881 ; *The Can-*

terbury Pilgrims, 1884; *Savonarola*, 1884; *Shamus O'Brien*, 1896; the incidental music to Tennyson's *Queen Mary and Becket;* the oratorio *The Resurrection*, 1875; *Elegiac Ode*, 1884; *The Revenge*, 1886; *The Voyage of Maeldune*, 1889; *The Battle of the Baltic*, 1891; *Eden*, 1891; *Installation Ode*, 1892; *Awake, my Heart*, choral hymn, 1881; *Phaudrig Crohoore*, 1896; and several concertos, sonatas, and some instrumental pieces, including five symphonies, concertos for pianoforte and violoncello, etc.

Stanley, CHARLES JOHN, Mus.B., born at London, Jan. 17, 1713; died May 19, 1786. Blinded by accident at two years of age, he at seven began to learn music from John Reading, organist of Hackney. A few months later he was with Maurice Greene, under whom he made very rapid progress. Graduated Mus.B. at Oxford in 1729. He produced *Jephthah*, 1757; *Zimri*, 1760; *The Fall of Egypt*, 1774. In 1761 he set Robert Lloyd's pastoral *Arcadia; or, The Shepherd's Wedding*, written for the marriage of George III. and Queen Charlotte.

Stojowsky, SIGISMUND, composer, born at Strelce, Poland, May 2, 1870. A notable pianist; was a pupil of L. Zelenski at Cracow, also of Diémer (pianoforte), and for composition with Delibes. At the Paris Conservatoire (1887–9) he gained 1st prize for pianoforte playing and composition. Still later he was with Paderewski. His works consist of a pianoforte concerto in F♯ minor; pianoforte concerto; suite for orchestra; variations for orchestra; variations and fugues for string quartet; romance, op. 15, for violin and orchestra.

Strauss, JOHANN, born at Vienna, Mar. 14, 1804; died at Vienna, Sept. 25, 1849 Celebrated composer of dance music. Studied under Polyschansky (violin) and Seyfried (harmony, etc.). In 1826 he appeared with a small orchestra of his own at the carnival, and was immediately successful. By 1833 his orchestra consisted of over 200 musicians, from whom he selected according to his needs. He made extended tours through Germany and the Netherlands, and later France and England (1833–8). His compositions include 152 waltzes 24 galops, 6 cotillons, etc. 32 quadrilles, 13 polkas, and 18 marches.

Strauss, JOHANN, born a Vienna, 1825; died at Vienna June 3, 1899; son of the above His father wished none of hi family to follow in his footsteps and accordingly Johann wa made a clerk in a savings bank He, however, studied the violi and composition in secret, and a an early age produced som waltzes of his own. In 1844 h appeared as a conductor, an after his father's death he incorporated the two orchestras, an made tours similar to those mad by his father. He compose about four hundred waltzes, o which the 'Blue Danube' i perhaps most famous.

Strauss, RICHARD, born a Munich, June 11, 1864. Composer and pianist. Began t play at four years of age. B the time he was six he had mad his first essay as a compose He studied with the cou capellmeister, F. W. Meye Theodore Thomas performed h symphony in F minor, op. 1 for the first time, in New Yor in Dec. 1884; and in 188 he was appointed to succee Bülow at Munich. In 1896- he undertook an extensive seri of tours through Europe, with th view of making known his mo mature works. He was in London in 1897, and in June 1903 a 'Strauss Festival' was held in St. James's Hall, with the Amsterdam orchestra. Since 1898 he has been court conductor at Berlin, and has conducted performances in his own works in nearly every European capital. His symphonies display a consummate knowledge of orchestration. His op. 1, *Festival March;* op. 8, violin concerto; op. 14, *Wanderers Sturmleid;* op. 20, *Don Juan;* op. 38, *Enoch Arden*, melodrama music for recitation; op. 50, *Feuersnot*, opera in one act; op. 52, *Taillefer*, choral ballad with solos and orchestral accompaniment; and the orchestral works, *Till Eulenspiegels lustige Streiche*, *Also Sprach Zarathustra*, *Ein Heldenleben*, *Don Quixote*, *Enoch Arden*, and *Sinfonia Domestica* are some of his more important compositions; whilst his later dramatic works, *Elektra* and *Salome*, have raised as much controversy as those of Wagner did half a century ago.

Sullivan, Sir Arthur Seymour, composer, born May 13, 1842; died 1900. His father, a native of Co. Cork, was a bandmaster and professor of the clarinet at Kneller Hall; thus Arthur Sullivan was born in a musical atmosphere. His first systematic instruction was received at the hands of the Rev. Thomas Helmore, master of the Chapel Royal, which he entered, April 12, 1854. While at the Chapel Royal he wrote many anthems and small pieces, one of them, *O Israel*, a sacred song, published by Novello in 1855. Without leaving the Chapel Royal, he began to study at the Royal Academy of Music under Goss and Sterndale Bennett. In 1858 he went to Leipzig. An overture of very considerable merit has been referred to this period. At Leipzig he was under Plaidy, Hauptmann, Richter, Julius Rietz, and Moscheles, and remained there, in company with Walter Bache, John F. Barnett, Franklin Taylor, and Carl Rosa, till the end of 1861. He came back to London, bringing with him his music to Shakespeare's *Tempest*, op. 1*a*, dedicated to Sir George Smart, which was produced at the Crystal Palace, April 5, 1862. This composition made a great sensation in musical circles. One of his principal efforts (about 1864) was his cantata, *Kenilworth*. His best-known songs are *The Lost Chord*, *The Chorister*, *Orpheus with his Lute*, *If doughty deeds*, etc. His *In Memoriam Overture*, composed in memory of his father, is quite a stock piece. Chief works: Oratorios and cantatas, *Prodigal Son*, 1869; *Light of the World*, 1873; *Martyr of Antioch*, 1880; *Golden Legend*, 1886; light operas, *Cox and Box*, 1867; *Trial by Jury*, 1875; *Sorcerer*, 1877; *Pinafore*, 1878; *Pirates of Penzance*, 1880; *Patience*, 1881; *Iolanthe*, 1882; *Mikado*, 1885; *Ruddigore*, 1887; *Yeomen of the Guard*, 1888; *Gondoliers*, 1889; *Utopia, Limited*, 1893; *Rose of Persia*, 1900; grand opera, *Ivanhoe*, 1891.

Suppé, Franz von, Belgian composer, born at Spalato, Dalmatia, April 18, 1820; died at Vienna, 1895. His full baptismal name was Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli. His musical taste developed early. At eleven he learned the flute, at thirteen harmony, and at fifteen produced a mass at the Franciscan church at Zara. Music asserted itself over his father's intentions, and Suppé started study under Cigala and Ferrari. At this period his father died, and his mother settled in Vienna. Here, after some hesitating between the profession of music and that of medicine, he finally decided upon the former. He studied under Seyfried, and secured the gratuitous post of conductor at the Josephstadt Theatre. Other and superior engagements at Pressburg and Baden followed at the theatres 'an der Wien,' Quai and Leopoldstadt in Vienna (1862), with the last of which he was connected till his death, in 1895. His compositions of character began in 1844 with a *Sommernachtstraum*, founded on Shakespeare; *Der Krämer und sein Commis* followed. In Vienna he produced *Das Mädchen vom Lande*, which met with success. Some few years elapsed, when a singspiel, *Paragraph 3*, spread his fame into North Germany. From this date he became very prolific. Rieman's *Lexikon* gives the number of his operettas as 31, and 180 'possen' and slighter pieces are mentioned. His overture to *Dichter und Bauer* is probably his most popular work.

Svendsen, JOHAN SEVERIN, violinist and composer, born at Christiania, Sept. 30, 1840. From 1863–7 he was a pupil of David, Hauptmann, Richter, and Reinecke at the Leipzig Conservatorium. He toured Denmark, Scotland, the Faroe Islands, Iceland, Norway, and England. In 1868–9 he resided in Paris, playing in Musard's Orchestra at the Odéon; was the concertmeister of the Leipzig *Euterpe* concerts in the following winter; and was conductor of the Christiania Musical Association, 1872–7, and again in 1880–3, after visiting Rome, London, and Paris. His chief works: Op. 1, string quartet; op. 2, male quartet; op. 3, string octet in A minor; op. 4, symphony in D; op. 5, string quintet; op. 6, violin concerto in A; *Carnaval à Paris*, for orchestra; op. 10, *Funeral March* for Charles xv.; *Zorahayda*, légende for orchestra; *Norwegian Rhapsodies* for orchestra (op. 17, 19, 21, 22); op. 18, overture to *Romeo and Juliet*, etc. His charming *Romance* (op. 26) is perhaps his best-known work in this country.

Sweelinck, or SWELINCK, JAN PIETERSZOON, foremost of Dutch organists, was born of a Deventer family in the summer of 1562. His father was organist of the Old Church, Amsterdam, which town disputes with Deventer the honour of his son's birth. He was taught by Jacob Buyck (Buchins). Tradition states that he was sent to Venice to study under Zarlino and Gabrieli; this is probably a mistake, as we know he was in Holland from 1577 at latest. As an organist he was the glory of Amsterdam. His music, published in his lifetime, is mostly vocal.

Tallis, THOMAS, composer and organist, born about 1520–9; died at London, Nov. 23, 1585. He was organist of Waltham Abbey until 1540; gentleman of the Chapel Royal in the reigns of Henry VIII., Edward VI., Mary, and Elizabeth, and joint-organist with Byrd. His celebrated preces, responses, and litany, and his service in the Dorian mode, were probably composed soon after the issue of the second Prayer Book of Edward VI., in 1552. In 1560 five anthems by Tallis were included in John Day's *Certaine Notes*, etc., and all of them in *Morning and Evening Prayer*, 1565.

Tausig, CARL, piano virtuoso; born at Warsaw, Nov. 4, 1841; died at Leipzig, July 17, 1871. Trained by his father (1820–85), who was a pupil of Thalberg. He worked hard, not only at pianoforte playing, but at counterpoint, composition, and instrumentation. In 1862 he went to reside in Vienna, where he gave orchestral concerts, which, however, were but partially successful. The 'storm and stress' were at an end for him when he settled in Berlin (1865). Opinions were unanimous, and he was hailed as a master of the first order. He opened a 'Schule des höheren Clavierspiels,' and at intervals gave pianoforte recitals, of which his Chopin recitals were most successful. Shortly before his death (1871) he published an op. 1, *Deux Études de Concert.* With this he meant to cancel various compositions of previous date, some of which he was sorry to see in the market. Tausig's arrangements, transcriptions, and fingered editions of standard works deserve the attention of professional pianists.

Tchaikovsky, PETER ILJITCH, a representative of modern Russian composition, born at Kamsko-Votkinsk, in the government of Viatka; died at St. Petersburg, Nov. 6, 1893. He entered the St. Petersburg Conservatory very soon after its foundation by Rubenstein, in 1862. Four years after, he became instructor of harmony there—a post he retained till 1877. In 1891 he visited New York. The degree of Mus.D. was conferred on him by the University of Cambridge in 1893. Works: Operas, *The Voyevode,* 1869; *Opritchnyk,* 1874; *Vakoula, the Smith,* 1876; *Eugen Oniegin,* 1879; *The Maid of Orleans,* 1881; *Mazeppa,* 1882; and several others, all of a Russian character. Others of his compositions are: *Le Casse-noisette,* op. 71; a coronation cantata for soli, choir, and orchestra; two masses, op. 41, 52; six symphonies, of which Nos. 4, 5, and 6, *The Pathétique,* are the most famous; *Francesca da Rimini,* op. 32; *Manfred,* op. 58; *Romeo and Juliet* (fantasy-overture); *Hamlet,* op. 67; and a number of similar productions.

Thalberg, SIGISMOND, composer, born at Geneva, 1812. At the age of ten he was sent to Vienna, his father intending him for a diplomatic career. He received his earlier musical instruction from Mittag, the first bassoonist at the opera; studied theory under Sechter, and developed his pianoforte technique under Hummel. He made a public appearance at the house of Prince Metternich (1826). In 1830 he was appointed kammervirtuoso to the Emperor of Austria. He had a success in Paris in 1835. The following year he visited London, and appeared at the Philharmonic Concert, May 9, 1836, in his fantasia, op. 1. He visited London for the second time in 1838, whence in the following year he went to Belgium, Holland, and Russia. He visited Brazil in 1855, and the United States, with Vieuxtemps, in 1857, where he essayed operatic management with Ullman and Strakooch. His opera, *Florinda,* was brought out in London without success; his second attempt at dramatic production, *Cristina di Suezia,* produced at Vienna, was fated with no better success. He settled down at Posilipo, near Naples, but in 1862–3 he reappeared in England, and afterwards paid a second visit to Brazil. He died in 1871. Thalberg's fame rests mainly upon his playing rather than upon his compositions. In respect of his virtuosity he was undoubtedly the only rival to Liszt.

Thomas, ARTHUR GORING, English composer, born at Ralton Park, near Eastbourne, Sussex. Nov. 21, 1850; died at London, Mar. 20, 1892. Pupil of Emile Durand at Paris, 1874–6; later of Sullivan and Prout at the Royal Academy of Music, London, winning the Lucas Prize in 1879. Works: The operas *Esmeralda* (1883), *Nadeshda* (1885), *The Golden Web* (unfinished; score completed by Waddington; produced at Liverpool, 1893); a choral ode, *The Sun Worshippers* (Norwich, 1881); cantata, *The Swan and the Skylark* (Birmingham, 1894), orchestrated by C. V. Stanford; psalm for soprano solo, chorus, and orchestra, (1878); three vocal scenes, *Hero and Leander* (1880); duets; songs; suite de ballet for orchestra (1887); a violin sonata, etc. His most popular song is the much sung *Summer Night.*

Thomas (CHARLES LOUIS), AMBROISE, composer, born at Metz, Aug. 5, 1811; died at Paris, Feb. 12, 1896. He entered the Paris Conservatoire, 1828; his teachers were Zimmerman and Kalkbrenner (pianoforte), Dourlen (harmony), Barbereau (counterpoint), and Le Sueur (composition). In 1829 he won first prize for pianoforte playing, in 1830 for harmony, and in 1832 the Grand Prix de Rome, with the dramatic cantata *Hermann et Ketty.* After three years spent in Italy, he returned to Paris, setting to work and producing up to 1843 nine stage pieces, *La Double Echelle,* 1837; *Le Perruquier de la Régence,* 1838; *La Gipsy,* ballet (opera), 1839; *Le Panier fleuri,* 1839; *Carline,* 1840; *Le Comte de Carmagnola,* 1841; *Le Guerilléro,* 1842; *Angélique et Médor,* 1843; and *Mina, ou le Ménage à trois,* 1843. His next work, *Betty,* a ballet (1846), was followed by *Le Caïd* (1849), and *Le Songe d'une Nuit d'Eté,* which won favourable opinions among French composers of the time. In 1851 he was elected to fill Spontini's chair in the Académie. The next five operas, *Raymond* (1851), *La Tonelli* (1853), *La Cour de Célimène* (1855), *Psyché* (1857), and *Le Carnaval de Venise* (1857) achieved but a small degree of favour, and *Le Roman d'Elvire* (1860) met with like success; but with *Mignon* (1866) Thomas took first place among recent composers of comedy-opera. *Hamlet* (opera, 1868) was equally successful in Paris; but *Mignon* has gained a world-wide popularity. *Gille et Gillotin* (1874), *Françoise de Rimini* (1882), and the ballet *La Tempête* (1889) complete the list of Thomas's dramatic works. In 1845 he was created a chevalier, in 1858 officer, and in 1868 commander of the Legion of Honour. Besides his operas the following compositions are his—viz.: the cantata, *Hommage à Boieldieu,* 1875; *Messe Solennelle,* 1857; Requiem, marche religeuse, Notre Dame, 1865; three motets with organ; fantasie for pianoforte and orchestra; a string quintet; a string quartet; a pianoforte trio; six Neapolitan canzonets; and a series of chœurs orphéoniques.

Thorne, EDWARD H., born at Cranbourne, Dorsetshire, May 9, 1834. He received his musical education at St. George's Chapel, Windsor, where he was articled to Sir Geo. Elvey. On removing to London, he was successively organist at St. Patrick's, Brighton; St. Peter's, Cranley Gardens; St. Michael's, Cornhill; and St. Anne's, Soho, where from 1891 he has maintained the fine traditions of the church in regard to Bach's music. His published works comprise several services, including a *Magnificat* and *Nunc Dimittis* for chorus, soli, and orchestra, written for the Festival of the Sons of the Clergy; Psalm 125; a Festival March; toccata and fugue; etc.

Tosti, FRANCESCO PAOLO, Italian composer, born at Ortona-sul-mare, in the Abruzzi, April 9, 1846. At twelve years of age he was sent to the Royal College of St. Pietro a Majella at Naples. There he studied the violin under Pinto, and composition under Conti and the venerable Mercadante. His progress was exceptional, and Mercadante made him maestrino. At the end of 1869, his health failing, he went back to Ortona. Having recuperated, he went to Rome. During his illness he wrote *Non m'ama più* and *Lamento d'Amore*. He had great difficulty in finding a publisher for these songs, which have since become so famous.

Tye, CHRISTOPHER, English organist and composer; born at Westminster early in the sixteenth century, was organist of Ely Cathedral, 1541–61; later rector of several towns in Cambridge. He died Mar. 1572. He was the author of many masses, motets, and Latin services; also of a lengthy list of anthems and English services. Some of the compositions of the sixteenth century which have come down to us without their author's names have been claimed for Dr. Tye; such as *Lord, for Thy Tender Mercies' Sake*, and *In Going to my Naked Bed*.

Verdi, GIUSEPPE, Italian composer, born at Roncole, near Busseto, Parma, 1813; died Jan. 27, 1901, at Santa Agata. He studied under Provesi and Lavigna; was for five years organist at Busseto (1833–8). In 1838 his opera *Oberto, Conte di San Bonifacio* was performed with much success on Nov. 17, 1839. Before this time, he had written several marches and a *Stabat Mater*; also (during his first three years at Milan) two symphonies and a cantata; then in Busseto, a messa, a vespro three settings of the *Tantum ergo*, other church music, and choruses to Manzoni's tragedies, and *Il Cinque Maggio*. His comic opera *Un Giorno di Regno* was a failure. Some time after Merelli persuaded him to set to music Solera's (*Nabuco*) *Nebuchadnezzar*, which was given at La Scala, March 9, 1842, with great success. The next year, 1843, *I Lombardi* received a more emphatic appreciation, also at La Scala. The following operas appeared in quick succession: *Ernani*, 1844; *I due Foscari*, 1844; *Giovanna d'Arco*, 1845; *Alzira*, 1845; *Attila*, 1846; *Macbeth*, 1847; *I Masnadieri*, 1847; *Jerusalem*, 1847; *Il Corsaro*, 1848; *La Battaglia di Legnano*, 1849; *Luisa Miller*, 1849; *Stifelio*, 1850; *Rigoletto*, 1851; *Il Trovatore*, 1853; *La Traviata*, 1853; *Les Vêpres Siciliennes*, 1855; *Simone Boccanegra*, 1857; *Aroldo*, 1857; *Un Ballo in Maschera*, 1857; *La Forza del Destino*, 1862; *Don Carlos*, 1867; *Aïda*, 1871; *Requiem Mass*, 1874. Of his earlier works the best known are *Rigoletto*, *Il Trovatore*, *La Traviata*, and *Aïda*. His latest operas, *Otello* (1887) and *Falstaff* (1893), exhibit a complete change of style, distinctly leaning towards the school and manner of Richard Wagner.

Vieuxtemps, HENRI, distinguished violinist, born Feb. 20, 1820; died June 6, 1881. As a boy he was placed under Lecloux, with whom he made rapid progress, and attracted the attention of De Bériot, who offered to instruct him free of charge. De Bériot took him to Paris, and in 1830 he made a successful public appearance. In 1833 he began the wandering life of a virtuoso. In the year 1836 he produced some of his own compositions in Holland and in Vienna. His first great success was at Brussels in 1840, with his Concerto in E, and his Fantasia in A, both of which he had written in Russia. In 1846 the Emperor Nicholas sought to retain him at St. Petersburg as solo violinist, but after five or six years he began again a wandering life. His tours were not confined to Europe; he included Turkey and America (1844, 1857, 1870). He was appointed professor at the Conservatoire, Brussels, in 1871, a post he held till a paralytic affliction prevented him from efficiently carrying out his duties. His compositions form an important position in violin literature. They include six grand concertos (E, op. 10; F sharp minor, op. 19; A, op. 25; D minor, op. 31; A minor, op. 37; the sixth appeared after his death); several smaller concertos; a fantasia for violin with orchestra (in A); fantasia-caprice with orchestra; two fantasias on Slavonic themes (op. 21, *Souvenir de Russie*, and op. 27); *Introduction et Rondo* (op. 29); caprice, *Hommage à Paganini* (op. 9); violin sonata (op. 12); variations on *Yankee Doodle* (op. 17), with which he captivated the Americans; *Duo concertant*, for pianoforte and violin, on *Don Giovanni* (op. 20); *Duo brillant*, for same, on Hungarian themes (jointly with Enkel); a suite (op. 43); a large number of fantasias on operatic themes; caprices; pieces, etc; two violoncello sonatas; an elégie and a sonata for viola or violoncello; and an overture (op. 41) on the Belgian national hymn.

Vincent, CHARLES JOHN, organist and composer, born at Houghton-le-Spring, Durham, Sept. 19, 1852. His father, an organist, was a good musician and composer of organ music. The son entered Durham Cathedral as a chorister in 1864, and studied under Dr. Armes. In 1860 he was organist of Monkwearmouth Parish Church. Studied at Leipzig Conservatorium, 1876–8; graduated Mus.B., 1878; Mus.D., 1885, Oxford. Filled a succession of posts as organist in different parts of the country. Was honorary secretary of the London section of the I.S.M., and divisional (Oxford) honorary secretary of Union of Graduates in Music. He is a voluminous composer.

Viotti, GIOVANNI BATTISTA, violinist and composer, born at Vercelli, May 23, 1753; died at London, March 3, 1824. He was the son of a blacksmith, who played a little on the horn, and who presented to young Viotti a small violin when he was eight years old. His chief instructor was Pugnani, with whom he travelled in Germany and Russia. He appeared in London about 1780, in Paris, 1782, and afterward resided there as a teacher and director of the Italian opera till 1793. About this time he came again to London, and subsequently became manager of Italian opera there. He spent his remaining years passing between London and Paris. He died in London, March 3, 1824. His works consist of concertos for violin and orchestra; quartets for strings; trios for strings, op. 16, 17, 19, 20, etc.; sonatas for violin and bass; duets for two violins; serenades for pianoforte and violin, op. 23; and other instrumental pieces, only a small proportion of which is ever used. He was one of the most influential instructors who ever lived, and his works are melodious and agreeable.

Volkmann (FRIEDRICH), ROBERT, German composer, born at Lommatzsch, Saxony, April 6, 1815; died Oct. 20, 1883. A pupil of his father, a cantor, on the organ and pianoforte; of Friebel on the violin and violoncello; studied composition under Anacker at Freiberg; and K.

F. Becker at Leipzig, where Schumann gave him much encouragement. For some years he was professor of harmony and counterpoint at the National Academy of Music. His compositions are numerous, and consist of symphonies for orchestra, op. 44, 53; overtures for orchestra; concertos for violoncello, pianoforte, etc., and orchestra; quartets for strings, op. 9, 14, 34, 35, and 37; pianoforte music and masses; part-songs and lieder. He was also a member of the Berlin Academy of Arts.

Wagner, WILHELM RICHARD, German composer, born at Leipzig, May 22, 1813; died at Venice, Feb. 13, 1883. His father was clerk in the city police court, and died when Richard was but six months old. Soon after his widow married Ludwig Geyer, actor and playwright, of Dresden; and in that city young Wagner attended the Kreuzschule until fourteen years of age. He showed aptitude for German verse, and while only fourteen years old produced a tragedy in Shakespearian style. Up to this time he had evinced no predilection for music. At the death of his stepfather in 1821 Wagner entered the Nikolai Gymnasium in Leipzig. In Dresden Wagner had been very much impressed by Weber's music, and had expressed himself as having been overpowered on hearing a Beethoven symphony at the Gewandhaus. He studied Logier's *Thoroughbass* by himself, and then had regular lessons in theory from the organist, Gottlieb Müller, writing a string quartet, a sonata, and an aria, but profited little by this pedantic instructor. He now took a six months' course in composition under Theodor Weinlig, then cantor of the Thomasschule. He wrote at this time two works—a pianoforte sonata in four movements, op. 1, and a four-hand polonaise, op. 2, which were printed by Breitkopf and Härtel, but show, both in melody and harmony, no indication of Wagner's later individuality. He now gave himself up to a thorough and enthusiastic study of Beethoven's symphonies, and in 1832 wrote a symphony in four movements in C major. It was produced at the Gewandhaus at Leipzig, on Jan. 10, 1833. It was while he was in Prague he wrote his first opera-libretto, *Die Hochzeit*, for which he composed an introduction, a septet, and a chorus, afterwards abandoning the work on account of objections raised by his sister Rosalie. In 1833 he began his career as a professional musician, being invited by his brother, Albert, stage-manager and singer at the Warzburg Theatre, to take the position of chorus master there. After leaving Warzburg he became music-director at Magdeburg Theatre, 1834, and music-director at Riga, 1838. Went to Paris in 1839, with a view to the production of his opera *Rienzi*, but failed. In 1842–49 he was conductor of the Royal Opera at Dresden, and was exiled thence owing to his participation in revolutionary movements, and went to Zurich. In 1855 he was conducting the London Philharmonic concerts. Gave concerts in Germany and Russia, 1863. The following year he was established in Munich under the patronage of Ludwig II. of Bavaria. *Tristan and Isolde* was produced at Munich in 1865. He went to Bayreuth in 1872, and carried out his plan of a theatre, and there were performed all his large works, notably the *Ring*, consisting of four parts: (1) Das Rheingold; (2) Die Walküre; (3) Siegfried; (4) Götterdammerung. As a means of raising funds for his gigantic productions he conducted a Wagner festival in London (1877) at the Albert Hall, which eventually escaped non-success as a financial venture. His last work, *Parsifal*, composed 1876–82, was produced at Bayreuth in 1882, the year before his death. His remaining operas were: *Der fliegende Hollander*, 1841; *Tannhäuser*, 1843–5; *Lohengrin*, 1845–8; and *Die Meistersinger von Nürnberg*, 1861–7.

Walker, Ernest, born at Bombay, July 15, 1870. Educated at Balliol College, Oxford, where he took the B.A. degree in honours and classics and philosophy in 1891, the Mus.B. degree in 1893, became M.A. in 1894, and Mus.D. in 1898. He is chiefly self-taught as a musician, but it is clear that he has always set the best models before him, and that the originality of his genius has in no way suffered by prejudice or insufficient technical knowledge. His compositions include: *Stabat Mater*, soli, chorus, and orchestra; *Hymn to Dionysos*, for chorus and orchestra; *Ode to a Nightingale* (Keats), for baritone, soli, chorus, and orchestra; Concert Overture, in F minor, for orchestra; Quintet in A, for pianoforte and strings; Fantasia in D, for string quartet; Sonata in C, for pianoforte and viola; and many smaller instrumental and vocal works.

Wallace, William, Scottish composer, son of an eminent surgeon, born July 3, 1860. Educated at Fettes College and Glasgow University, where he graduated M.B. and M.CH. in 1886, and then went to Vienna to study opthalmic surgery. Graduated with honours in Glasgow (1888), and on coming to London definitely embraced a musical career. Studied for two terms at the Royal Academy of Music in 1889. Some dozen of his works have been performed publicly, while some few are as yet unknown to the general public.

Wallace, William Vincent, Scottish composer and violinist, born at Waterford, July 1, 1813; died at Château de Bagan, Haute Garonne, Oct. 12, 1865. Played violin in various orchestras for a time, and about 1836 went to Australia. He afterwards travelled in New Zealand, India, and South America, appearing in London, 1845; he visited U.S.A., where he gave a series of concerts. His operas: *Maritana*, 1845; *Matilda of Hungary*, 1847; *Lurline*, 1860; *The Amber Witch*, 1861; *Love's Triumph*, 1862; *The Desert Flower*, 1863; *The Maid of Zurich*, never performed; *Estrella* (unfinished); *Gulnare*, operetta; *Olga*, operetta. His pianoforte pieces: *La Gondola*, op. 18; *Three nocturnes*, op. 20; *Chant d'Amour*, op. 26; *Tarentellas*. Songs: *The Bell-ringer; Coming of the Flowers; Gipsy Maid; Leaves are turning red; Star of Love; Wood-nymph;* etc.

Walthew, Richard H., composer, born in London, Nov. 4, 1872. Was for some time a pupil of the Guildhall School of Music; gained an open scholarship at the Royal College of Music, where he studied for some years under Sir Hubert Parry. Among his works are a setting of Browning's *Pied Piper*, for soli, chorus, and orchestra; performed at the Highbury Philharmonic Society, and repeated at the Crystal Palace and elsewhere. In 1907 he was appointed music professor at Queen's College, and conductor of University College Musical Society. He was conductor of the operatic class at the Guildhall School, where he was most successful in raising the level of the performances. His chief works are: A setting of Keats's *Ode to a Nightingale;* two operettas, *The Gardeners,* and the *Enchanted Island ;* a concertstück for violin and orchestra ; a sonata for violin and pianoforte ; several quartets, and one or two quintets. Suites for clarinet and pianoforte, as well as four vocal quartets, with pianoforte accompaniment, are well worthy of mention.

Webbe, SAMUEL, composer, generally understood to have been born in Minorca about 1740; died May 25, 1816. After the expiry of his apprenticeship to a cabinetmaker, he went as a music-copyist to Welcher's in Soho. Through their instrumentality he was able to receive music instruction from Barbundt, organist of the Bavarian ambassador's chapel. He first appeared as a composer about 1763, devoting himself to vocal music. In 1766 he gained a prize medal from the Catch Club for his canon, *O that I had wings.* In subsequent years he won no less than 26 other medals for various compositions. It is stated that he was organist for both the Sardinian and Portuguese chapels.

Weber, CARL MARIA FRIEDRICH ERNST, FREIHERR VON, German composer and conductor, born at Eutin, Holstein, Dec. 18, 1786 ; died at London, June 5, 1826. Son of Baron Franz Anton Weber. Studied under Michael Haydn, from whom he had gratuitous lessons in composition for some months, and to whom he dedicated his first published compositions, six fughettas (1798). At Munich he was taught singing by Valesi, and made excellent advancement in composition under Kalcher. He wrote his first opera, *Die Macht der Liebe und des Weins* (1799), never performed, the MS., with other early works, being burned, either by design or accident. In 1803 Weber made a serious study of the great masters, under the guidance of Vogler. For two years he was capellmeister of the Breslau city theatre, a post he resigned in 1806. He became music intendent to Duke Eugene of Würtemberg at Schloss Carlsruhe, Silesia, till Feb. 1807, when he became private secretary to Duke Ludwig at Stuttgart, and music master to his children. The preparations for his grand opera *Silvana* were nearly completed, but were abandoned on account of his banishment by royal edict in 1810. Weber now went to Mannheim, meeting Gottfried Weber, and bringing out his first symphony ; he then rejoined his old teacher, Abbé Vogler, at Darmstadt. *Silvana* was given at Frankfort-on-the-Main, Sept. 16, 1810, and *Abu Hassan,* a comic one-act Singspiel, at Munich, Jan. 4, 1811. In February of that year he left Darmstadt, going on a concert tour through Frankfort, Würzburg, Nuremburg, etc., to Munich, where he stayed some five months. His *Silvana* was staged at Berlin, with additional numbers. After a short sojourn in Leipzig, Weimar, and Gotha he was appointed capellmeister of the National Theatre at Prague. He then went to Vienna to engage a company, among whom was Caroline Brandt, who later became his wife. He reorganized the opera, and became a conductor of such mark that in 1816, with a view to reorganizing the Royal Opera, the king of Saxony called him to Dresden. In 1817 he suggested to Friedrich Kind (a lawyer in Dresden), the idea of writing him a libretto ; they fixed on

Apel's novel, *Der Freischütz*, and on March 1 the libretto was handed to Weber. This opera occupied Weber three years in completion, the overture being finished in May 1820. Directly after he wrote the music to *Preciosa* in three weeks, and also began work on another comic opera, *Die drei Pintos*, three acts (unfinished). Among his smaller compositions are op. 12, *Momento Capriccioso*, pianoforte, 1808; op. 13, 6 *Lieder*; op. 14, *Der erste Ton*, poem by Rochlitz, 1808; op. 15, six songs; op. 16, concert aria, *Il momento s'avvicina*; op. 17, six sonatas, pianoforte and violin, and accompaniments to Scottish melodies for pianoforte, flute, violin, and violoncello. Weber was the most remarkable composer of the early days of romantic opera. To him is due the development of the romantic movement in music, and h s operatic works mark the beginning of a long series of musical dramas, founded on incidents which centre round supernatural events. His operas *Der Freischütz* and *Oberon* are the monuments on which his fame is written.

Weingartner, PAUL FELIX, nobleman of Münzberg, born at Zara, Dalmatia, June 2, 1863. Was brought up at Graz; pupil of W. Remy for composition; studied at Leipzig (1881), where he devoted himself entirely to music. Since then he has been successively capellmeister at Dantzig, Königsberg in Prussia, Prague, Mannheim, and Hamburg. He was called to Berlin as second capellmeister, but exchanged the post in 1894 for a similar one at the Munich court theatre. Beside pianoforte and orchestral works, he has written the operas *Sakuntala*, 1884; *Malawiha*, 1886; and *Genesius*, 1892. He is also the author of books on conducting.

Weldon, JOHN, organist and composer, born at Chichester, Jan. 19, 1676. Educated at Eton College, and while there he studied music under John Walton, the college organist, and was afterwards a pupil of Henry Purcell. In 1694 he was made organist of New College, Oxford. In 1700 he gained the first of four prizes offered for the best compositions of Congreve's masque, *The Judgment of Paris*. Weldon's music was not printed, and is now unknown, except Juno's song, *Let ambition fire thy mind*. He became a gentleman-extraordinary of the Chapel Royal in 1701.

Wesley, SAMUEL, English organist and composer, born at Bristol, Feb. 24, 1766; died at London, Oct. 11, 1837. A warm admirer of Bach's music, he laboured zealously to open up a way for it in England. Works: for pianoforte (harpsichord) he published eight harpsichord lessons, 1777; eleven sonatas; two sonatinas; sixteen rondos; four marches; a trio for three pianofortes; a polacca; a grand fugue; seven sets of variations, etc.; a Church Service in F; numerous anthems, motets (including his famous one, *In Exitu Israel*), and hymns; many glees; four symphonies, and three overtures, etc.

Widor, CHARLES MARIE, organist and composer, born at Lyons, where his father was organist of St. François. He had his early training at home, and was then sent to Belgium, where he studied the organ under Lemmens, and composition with Fétis. He then returned to Lyons, and subsequently he became organist at St. Sulpice in Paris. He succeeded César Franck as professor of the organ in the Paris Conservatoire, and in 1896 took Dubois's place as professor of composition there

He was not satisfied to be a mere virtuoso, but essayed and succeeded in winning a place among musical composers and writers.

Wieniawski, HENRY, violinist, born at Lublin, July 10, 1835; died at Moscow, March 31, 1880. At an early age he accompanied his mother to Paris, and became a pupil of Clavel (1843), and of Massart (1844) at the Conservatoire, and in 1846 gained the first prize of the violin class. After a residence in Russia he studied harmony from 1849–50. From that period his fame as a concert-player began to spread. He was appointed imperial chamber virtuoso at St. Petersburg in 1860, and remained there till 1872, when he joined Anton Rubenstein in a tour to America, which he extended on his own account until 1874. In 1875 he took Vieuxtemps's place at Brussels during the latter's illness. He finally died in a destitute state in a hospital at Moscow. He wrote two violin concertos and some solos for the violin, which are very familiar to English concert-goers.

Wolf, HUGO, Viennese composer; born at Styria, 1860; died 1903. Fellow-pupil of Gustav Mahler in the Viennese Conservatoire about 1878. Composed about five hundred songs, and produced his only stage work, the four-act comic opera, *Der Corregidor*, at Mannheim (1896) without much success.

Wollenhaupt, HEINRICH ADOLF, pianist and composer; born at Schkeuditz in Leipzig, Sept. 27, 1827; died at New York, Sept. 18, 1863. Pupil at Leipzig of J. Knorr (pianoforte) and M. Hauptmann (composition). Went to New York in 1845; played at a concert of the Philharmonic Society, and made a great reputation both as a concert pianist and teacher. In 1855 he undertook a successful concert tour in Europe. Among nearly one hundred brilliant pianoforte pieces may be mentioned, op. 19 and 31, military marches; op. 24, galop di bravura; op, 27 and 47, valses Styriennes; op. 30, improvisation; op. 32, nocturne; op. 72, scherzo brilliant; besides many transcriptions and arrangements.

Wood, CHARLES, composer, born at Armagh, June 15, 1866. His early studies in harmony and counterpoint were carried on under Dr. T. O. Marks, the cathedral organist. He entered the College of Music in 1883, and won the Morley Scholarship for composition. He studied under Stanford for composition, with Bridge for counterpoint, and Franklin Taylor was his master for pianoforte. He was appointed teacher of harmony at the college in 1888, and the same year took up the conductorship of the Cambridge University Musical Society till 1894. He was organ-scholar of Gonville and Caius College, and in the latter year was made a fellow. He was bandmaster of the University volunteers in 1889–97. The latter year saw him lecturer in harmony and counterpoint for the university. He has examined for the universities of Cambridge, Oxford, and London; took his degrees of B.A. and Mus.B. at Cambridge in 1890, of M.A. and Mus.D. in 1894, and was given an honorary LL.D. degree at Leeds in 1904. His principal works are strong in originality, and the following are specially meritorious: *Ode to the West Wind*, for solo, chorus, and orchestra; music to the *Ion* of Euripides, 1890; *Iphigenia in Tauris*, by the same, 1894; and a setting of Swinburne's *Ode on Music*, etc.

Zöllner, HEINRICH, born July 4, 1854. After studying law for two years, he gave it up and devoted himself to music. Studied at the Leipzig Conservatorium, 1875–7, under Reinecke, Jadassohn, Richter, and Wenzel, and in 1878 became musical director of the university of Dorpat; in 1885, conductor of the Male Choral Society at Cologne, and teacher at the Conservatorium there. In 1890 he went to New York as conductor of the New York Leider-tafel. He has published a number of pleasing songs; a choral work, *Hunnenschlacht*, was successfully performed in Leipzig in 1880; an orchestral episode, *Sommerfahr*, op. 15; and the operas *Frithjof*, (1884), *Faust* (1887)—both at Cologne—and *Die Braut* (1893).

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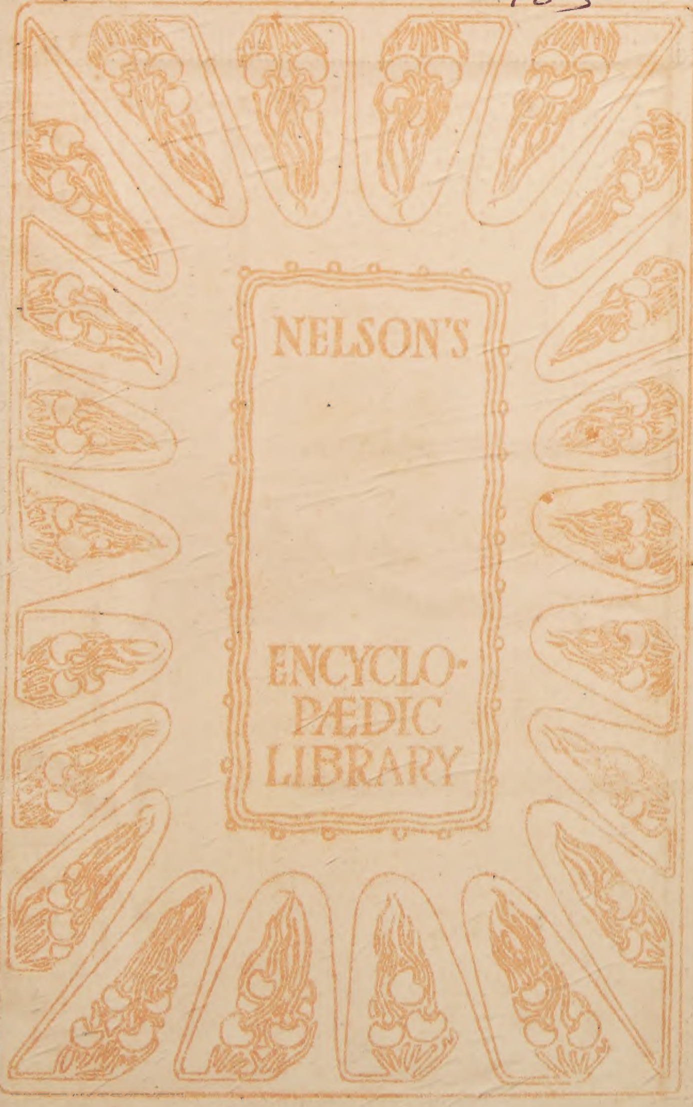

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